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THE VISION OF VĀSAVADATTĀ

(SVAPNAVĀSAVADATTAM.)

With stanzas attributed to Bhāsa in various anthologies and extracts bearing on the legend of Udayana from the *Ślokasaṃgraha* of Buddhasvāmin, the *Bṛhatkathāmañjarī* of Kṣemendra, the *Kathāsaritsāgara* of Somadeva.

Edited with an Introduction, English Translation. Exegetical, Critical, Grammatical, Mythological, and Historical Notes,

BY

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Vidya Sagar

Vidya Sagar

THE SACRED MEMORY

OF

MY MOTHER.

Vidya Sagar

I Chapter

Vidya Sagar

PREFACE.

A hitherto unutilised palm-leaf MS., written in old Malyalam characters, has been collated for the edition of the play. The text of the play, given by this MS., is identical with the Trivandrum text. Variants are few and unimportant, such as *sādhāraṇau* or *ubhau* for *bhaṭau*. The MS. shows a peculiarity in writing Prākṛta. It avoids conjunct consonants. But the presence of a conjunct consonant is indicated by an *anusvāra*, placed on the immediately preceding syllable, *e.g.*, उस्सरह is written as उंसरह अय्य = अंय । सम्पज्जइ = संपंजइ । जणस्स = जणंस । भद्दमुहस्स= भंदमुहंस । अत्थि=अंथि । भट्टिदारिआ=भंटिदारिआ । and so on. This peculiarity of writing is confined to the Prākṛta only and is not extended to Sanskrit passages, where conjunct consonants are written in the usual way. An intervocalic aspirate tenuis and aspirate media mute consonant is frequently not reduced to the pure aspirate, *e. g.*, अहिअं is written as अधिअं. Further पद्मावती is written throughout as पत्मावती.

The MS. begins: हरिः श्री गणपतये नमः श्री सरस्वत्यै नमः । अविघ्नमस्तु । नान्द्यन्ते ततः प्रविशति सूत्रधारः । It ends: स्वप्नवासवदत्तं समाप्तम् । शिवमस्तु ।

The colophon at the end gives the full title, *svapnavāsavadattam*. M. M. Gaṇapatī Śāstrī was, therefore, right in saying that the *svapnanāṭakam* —the title read by his MSS.—was an abbreviated

form of the full title. His statement is now confirmed by the evidence of this MS. This evidence makes invalid the argument, adduced by several critics, that the *svapnanāṭakam* should not be identified with the *svapnavāsavadattam*, on the ground of the difference of their title. It is now clear that the titles are not different. The shorter title is an abbreviation only.

The published editions of the *SVD*. generally print the Sanskrit *chāyā* at the bottom of the page, as a sort of footnote. The result of printing the *chāyā* in the above mentioned manner is that a student need not refer to the Prākṛta at all. The practice of the students is to ignore the Prākṛta entirely and to study the *chāyā* only. Their task of ignoring Prākṛta is facilitated, so it appears, by putting the Sanskrit *chāyā* together in one place, bodily separated from its Prākṛta original, which is absolutely ignored. This is an undesirable state of affairs. The study of Prākṛta should be encouraged. The first need for this purpose is therefore to produce a text, which does not print the *chāyā* in the aforementioned manner. The *chāyā* is, in this edition, immediately put below its Prākṛta original, and is distinguished from the latter by the use of a smaller type. It is so arranged that it does not obtrude itself upon the reader, nor does it break the sequence of sentences. The student will, in this case, find it difficult to ignore the Prākṛta. His eye will perforce be drawn to the

affinities of Prākṛta and Sanskrit, to the large number of identical and closely resembling words of the two languages, and the changes which Sanskrit words undergo in Prākṛta. He will be impelled to make a comparative study. The method of printing the Sanskrit *chāyā*, used in this edition, will thus tend to create, in him, an interes for Prākṛta.

It has been noticed that Indian students are unable to transliterate Sanskrit correctly in Roman, even after their graduation. Nor do they find it easy to read Sanskrit texts transliterated in Roman characters. This inability puts them at a disadvantage, for they cannot utilise several texts of Pāli and Sanskrit works, which are published in Roman characters only, and are not available in Devanāgarī or other Indian characters. The result is, that the sphere of their scholarship is considerably narrowed. The fault however is not theirs. They seldom recieve any training in transliteration. Indian text books, prescribed for them, generally do not use any diacritical marks at all. Nor do the teachers insist on correct transliteration. The students thus never learn the use of diacritical marks. A suitable text book, using diacritical marks correctly, is therefore a desideratum. The object of the present volume is to supply this need.

Further, it provides facilities for a thorough study of the play *S V D*. Passages from various

writers, bearing on the legend of Udayana, are collected together.

The first extract is taken from the *Ślokasaṃgraha* of Buddhasvāmin. Its date is not later than the 10th century A. D. and it represents what is called the Nepalese recension of the *Bṛhat Kathā*. It is called Nepalese, because the MS. of the *Saṃgraha* was discovered in Nepal.* The *Saṃgraha* relates the story of the birth of Udayana only. No mention is made of the romance of Vāsavadattā, nor of the acquisition of Padmāvatī. But the author seems to be familiar with these episodes of Udayana's life, as he mentions both the queens by their names and makes reference to incidents connected with their history.

The second extract is taken from the *Bṛhatkathāmañjarī* of Kṣemendra. The author flourished in the begining of the 11th century A. D. His account of Udayana's legend is very much condensed, and does not materially differ from that of Somadeva. The account of the winning of Vāsavadattā, which forms the subject matter of the play, the *Pratijñā Yaugandharāyaṇa* and is not of immediate interest for the study of the *SVD.* is therefore given in its abridged form.

The third extract is drawn from the *Kathāsaritsāgara* of Somadeva, who flourished in the latter half of the 11th century A. D. The story

* It was discovered by Professor Sylvain Levi and edited by M. F. Lacote.

of the acquisition of Padmāvatī,—the subject matter of the *S. V. D.*—is derived from the work of Somadeva, as his version is fuller and more amplified than that of Kṣemendra. The works of Somadeva and Kṣemendra represent what is called the Cashmerian recension of the *Bṛhat Kathā*. The object of these extracts is to induce a student to make a comparative study of the legend of Udayana. He should note the difference in the story of his birth, as related by the Nepalese and Cashmerian recensions of the *Bṛhat Kathā*. He will be enabled to construct a complete story of Udayana's adventures from the extracts of the Cashmerian writers. This can then be compared with the version represented by the plays of Bhāsa. In addition, a student is provided with materials to make the acquaintance, and comparative study, of the works of three different Sanskrit writers, *i.e.*, Budhasvāmin, Kṣemendra, and Somadeva.

In discussing the problem of Bhāsa, I have not taken into consideration the evidence of Prākṛta of Bhāsa. At one time, it was believed that the Prākṛta was archaic, and represented a more primitive stage than that of Kālidāsa. Examples of archaic forms are the following :— *Ahake* later *hage* ; *tava* later *tumha* or *tujjha* ; *karia* later *kadua* ; and *amā* later obsolete. Archaic form is often used with its later form : *amhāṇaṃ* and *amhāaṃ* ; *tuvaṃ* and *tumaṃ* ;

kissa and *kīsa* ; *dissa* and *dīsa* ; *arhā*, *arhadi* i.e. without *svarabhakti*, and *arihadi* ; *vayaṃ* and *vaaṃ*, still later *amhe*. Acc. pl. in *āṇi* is another archaic feature, first distinguished in the edicts of Asoka and plays of Aśvaghoṣa. Lesny, Banerji-Śāstrī, Sukthankar, and Printz have made important contributions to the study of the Prākṛta of Bhāsa. But it has now been made clear by Dr. Barnett that the Southern MSS. of plays of 7th century A.D. and even later, have also preserved archaic forms of Prākṛta. It is a peculiarity of Southern MSS. The preservation of archaic forms of Prākṛta in Southern MSS. is therefore no indication of its age. The evidence of Prākṛta is unreliable. No useful purpose can be served by its testimony. I have therefore ignored the evidence of Prākṛta.

There are several English translations of the *S V D*. Somadeva's *Kathāsaritsāgara* has also been translated into English. But no English translation of the works of Buddhasvāmin, and Kṣemendra has so far appeared. A French translation of the *Saṃgraha* was published by Lacote, but the *mañjarī* of Kṣemendra has not, up till now, been translated into any language.

I have therefore added an English translation of my own. I have also translated the play, the stanzas, and other extracts. In my translation, I have endeavoured to reproduce the qualities of the originals, as far as it is possible to

reproduce them in prose, and with the obvious limitations of one, whose mother tongue is not English. The notes are elementary and are chiefly meant for students.

I had translated all the plays of Bhāsa into English in 1921. The MS. is still awaiting publication. I had collected at the time the parallel passages from various plays. Dr. Sukthankar has since then published a *concordance of the dramas* of Bhāsa. The *concordance* is a methodical arrangement of identical stanzas, hemistiches, lines, longer and shorter prose passages. The author does not take parallel scenes of the plays into consideration. I have nevertheless consulted the *concordance* with advantage.

It is my pleasant duty to thank Mr. N. Parmeshwaram Aiyar, B. Sc., for making a Devanāgarī transcript of the Malyalam MS. for my use.

University Hall,
LAHORE:
10th April, 1925.

L. S.

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INTRODUCTION.

There lived, in ancient India, a poet named Bhāsa. He was a great poet as well as a great playwright. His fame had spread far and wide. As a dramatist, he had acquired great glory. He had written a number of plays. These plays fascinated his contemporaries and generations of posterity. They were staged on occasions of great festivals. At coronations of kings, on the consecrations of temples, tanks, parks, and other public buildings, at the time of annual worship of particular deities, on the assemblage of great multitudes of men at places of pilgrimage, his plays were represented and attracted large audiences. Testimony to these facts is borne by eminent poets like Kālidāsa and Bāṇa. It is therefore a matter of regret that no chronological nor historical information about him is forthcoming. We do not know.the time when he flourished. We have no idea as to the environment under which he was brought up. We can say nothing with regard to the influences, which moulded his thought and character, or the vicissitudes through which his life must have passed. Whether he had to struggle for his livlihood or lived comfortably at the court of some appreciating patron king is a problem. The circumstances of his birth, education, residence, and society are absolutely unknown. This lack of information produces a sense of void,

of something missing. But in this respect, he shares the common destiny of many other eminent Indian writers like Pāṇini and Kālidāsa, whose lives are mere hypotheses, and whose dates, subjects of controversy and academic discussion. Nevertheless nature has been unusually unkind to Bhāsa. Pāṇini and Kālidāsa live at least through their works. They are immortalised by them. But in the case of Bhāsa, even his works have disappeared. So complete is this disappearance that not a single poem or play of his has survived. A cruel fate has reduced Bhāsa to a mere wandering though distinguished name. The fire of passion, the vividness of his high-soaring imagination, the sweet melody of his rhythm and the force of his eloquence are all hushed up in oblivion.

But a few stanzas of Bhāsa have come down to us, being preserved as quotations by the compilers of various anthologies. The compilers merely assert that a particular stanza belongs to Bhāsa. They do not state the source of their quotation. The anthologies were compiled at a considerably late period. They roughly date from the 14th century A. D. Being not contemporary with Bhāsa, the compilers evidently could not possess first hand information. Were they familiar with his works? There is no evidence to show that they were. There is often a difference of opinion among them with regard to the attribution of a

particular stanza. For instance, the stanza, which occurs as No. 3330 in the *Śāraṅgadharapaddhati*:

'Whence is this diametrically opposite nature of the noose in the form of the arms of the beloved ? When entwined round my neck they restore life back to me but removed they take it away.'

is attributed to Kalaśaka by *the Subhāṣitāvalī*, to Śyāmala by the *Saduktikarṇāmṛta*, and to Bhāsa by the *Śāraṅgadharapaddhati*. This discrepancy shows that the compilers had no precise and definite information before them. They seem to have utilised some oral tradition which however was not uniform and unbroken. One has therefore to be cautious in accepting the statement of anthologies when they attribute any stanza to Bhāsa. I, however, suggest that the stanzas which are unanimously attributed to Bhāsa by all the anthologies should alone be accepted as composed by Bhāsa. The stanzas, which are not so unanimously attributed to Bhāsa, or are attributed to different poets, or to more than one poet, should be regared as of doubtful authorship. There are ten stanzas which are unanimously attributed to Bhāsa. They are nos. 1286, 1353, 1619, 1628 and 1821 in the *Subhāṣitāvalī* of Vallabhadeva; nos. 3292 in the *Śāraṅgadharapaddhati*; nos. 1112, 2383 and 2872 in the *Saduktikarṇāmṛta;* and a stanza qouted by Jalhaṇa in his *Sūktimuktāvalī*. Judged by these stanzas, Bhāsa was indeed a great poet. He had a vivid imagination and great

poetic power, *cf.*, *e. g.*, stanza, *the Śāra. no. 3292.* I give the translation below: 'The line of sandal paste, painted as a decoration on her forehead by her friends, looks as if it were a bandage for the wound, caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated cheek.' *Cf.* also the stanza, qouted by Jalhaṇa: 'All that the gods obtained from churning the ocean with hard labour is seen on the face of a beautiful woman. Celestial flowers are her fragrant breath; the moon her cheeks; nector her lower lip; and poison her bright, side-long glance.'

His similes are apt, striking, and pleasant. His description is quite original, *cf.* stanza, *the Sadu.* no. 2872. The translation is the following: 'The moon is pale like the face of a damsel separated (from her lover). The lustre of the sun is feeble like the authority of a man deserted by fortune. The blazing fire is pleasant like the anger of a newly-married bride. And the freezing wind is biting like an embrace of a wicked person.' This is the description of winter. With this may be compared his description of autumn, *i. e.*, stanza, no. 1821 in the *Subh.*: 'The sun burns fiercely like a low-caste man made newly rich. The black antelope discards its horn as an ungrateful man his friend. Water becomes clear like the inner consciousness of a sage. And mud, like a poor lover, is being dried up.'

Stanza, *the Subh.* No. 1353, describes an ideal

wife: 'She grieves when I am distressed, rejoices when I am happy. She is sad when I am depressed, speaks gentle words when I am harsh with rage. She knows her time, relates most charming tales and is pleased when I praise her. She is one yet many, she is my wife, my best guide, my friend, and my most fascinating maid.'

This recalls to one's mind, the lines of the famous poem of Wordsworth, *She was a phantom of delight* :

'A perfect woman nobly planned,
To warm, to comfort, and command';

With this may also be compared Pope's lines of admiration, bestowed on Bolingbroke, see, *Essay on Man, Fourth Epistle, line 390:* 'Thou wert my guide, philosopher, and friend.'

The appeal in stanza no. 1619 in the *Subh.* is couched in simple and dignified words. It is fiery, passionate, and irresistable. The *virodhābhāsa* is beautifully brought out in the first hemistich of the stanza, *the Subh.* no. 1286: 'She is but a girl yet well acquainted with the manifold manifestation of the five arrowed cupid. She is slender but her slim frame is overloaded with the burden of her breasts.'

An instance of paranomasia with a happy combination of pleasing words is furnished by the stanza, *the Sadu.* no. 2383. 'The tree in the form of love having been burnt, the nector, stored in the jars of her breasts, transformed the youthful maiden into a creeper: her line of thrilling hair

became its bristles; the three skin-folds (on her abdomen) its basin of water.'

These stanzas display keen observation, vivid imagination, great power of description, striking and appropriate similes, an original point of view, and a remarkable intellectual quality. Their substance and their style, their matter and their manner have stamped them with a mark of beauty and power. These lyrics are the impassioned expressions of the poet's inmost soul and breathe the accents of genuine poetry. They are like chiselled pieces of marble wrought by the hand of some cunning artist. They are exquisite little pictures. Bhāsa truly paints in words.

His command on Sanskrit is evident from the variety of metres. Of the 10 stanzas, 2 are in the Vasantatilakā, 2 in Śārdūlavikrīḍita, 4 in Hāriṇī, 1 in Upjāti, and 1 in āryā metre.

These merits were recognised by the literary tradition of India. In a list of poets, the place of honour, *i.e.*, the very first place is given to him by the poet Rājaśekhara. The stanza is the following :—

भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कवि-
मैंण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

Again in the prologue of the *Prasannarāghava*, Bhāsa is compared to the sweet, winning, and

the charming smile of the maiden, in the form of poetry. The stanza is the following :—

यस्याश्चकोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षो हृदयवसतिः पंचबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

Vākapatirāja, the author of the *Gauḍavadha*, finds happiness in the work of 4 poets whom he names in the following stanza : Bhāsa is again accorded the first, *i.e.*, the place of honour :—

भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे।
सोबन्धवे अ बन्धम्मि हारिअन्दे अ आणन्दो ॥ V. 800.

"And whose heaven of delight is in (the plays of) Bhāsa, the friend of fire, in (the works of) the author of Raghuvaṃśa (Kālidāsa), the angel of grace, and in the compositions of Subandhu and Harichandra."

The disappearance of the poetical and the dramatic works of such an eminent poet is therefore an irreparable loss to Sanskrit literature.

THE TRIVANDRUM PLAYS.

M. M. P. Ganapati Śāstrī discovered and published 13 plays in the Trivandrum Sanskrit series. In a learned and elaborate introduction, he attributed them to Bhāsa. The publication of these plays and the theory of Bhāsa's authorship attracted a world-wide attention and created almost a sensation in the circle of Indologists. Ever since they have been the subject of innumerable studies by both European and Indian scholars.

Messrs. Abhyankar, Banerji-Sāstri, Baston, Banarsidas, Bhide, Guleri, Jacobi, Jolly, Kale, Sten Konow, Lacote, Lesny, Lindenau, Madanagopāla, Meerworth, Morgenstierne, Pannālāla, Pavolini, Printz, Shirreff, Suali, Sukthankar, Thomas, and Winternitz among others accept the theory of Bhāsa's authorship of the plays. Messrs. Barnett, Bhaṭṭanāthasvāmin, A. K. Pisharoty, K. R. Pisharoti, Rāmāvatāra Sharmā; and Sylvain Levi do not accept the theory of Bhāsa's authorship. There is thus a difference of opinion among scholars.

The controversey can be divided into 3 main parts. The first problem is: Are these plays the work of one or several authors ? The second problem is: Who is the author or authors ? The third problem is: What is the age. or ages of these plays ? We shall discuss these problems one by one and in the order mentioned above.

I.—Are these plays the work of one or several authors ?

A distinguishing feature of these plays is their technique. A striking distinction is the position of the stage direction [Nāndyante tataḥ praviśati Sūtradhāraḥ.] In the plays of Kālidāsa and Bhavabhūti and as a matter of fact in almost all the plays of classical Sanskrit, the stage direction does not precede but follows the benedictory stanza, which may be one or more than one. Further the term *prastāvanā* of the classical

drama is replaced, in the plays of this group, by the term *Sthāpanā*. These two characteristics distinguish all the plays of this group. It can therefore be concluded that these plays show a community of technique.

Against this conclusion, it can be pointed out that a farce the *Mattavilāsa*, composed in the 7th century A. D. by a king Mahendra Vikrama Varmā, of the Pallava dynasty and a contemporary of the Chalukya King Pulikesin II, employs the same technicalities. Besides the *Mattavilāsa*, *the Āścaryacūḍāmaṇi* of Śaktibhadra, the *Kalyāṇasaugandhikam* of Nīlakaṇṭha, the *Subhadrādhanañjayam*, and the *Tāptīsaṃvaraṇam*, of Kulaśekharavarmā, the *Padmaprābhṛtakam* of Śūdraka, the *Dhūrtaviṭasaṃvāda* of Īśvaradatta, the *Ubhayābhisārikā* by Vararuci, the *Pādatāḍitakam* by Śyāmala have also the same characteristics. The *Kundamālā* of Diṅnāga uses the word *sthāpanā* for *prastāvanā*. Except the first and the last, all these plays have the line : evam āryamiśrān vijñāpayāmi, etc., in common with nine of the plays of this group, *i.e.*, the *Abhiṣeka*, the *Bālacaritam*, the *Dūtaghatotkacam*, the *Madhyamavyāyoga*, the *Dūtavākyam*, the *Karṇabhāram*, the *Pañcarātram*, the *Svapnavāsavadattā*, and the *Urūbhaṅgam*. It can therefore be maintained that the community of technique is not confined to the 13 Trivandrum plays, It is true that these features are common but in one imporant respect,

the 13 plays fundamentally differ from all other plays. While the plays mentioned above give indication of the title of the play and the name of the poet, the 13 plays eschew all mention of the title and the poet. The 13 plays can thus be isolated from all other plays. They exhibit a family likeness. They form a distinct group by themselves.

Let us now examine each play individually. For the sake of convenience, the names of the plays are given in their abbreviated form*. The plays may be grouped according to the subject matter in the following order :—

(1) The Udayana or historical plays : PY; SVD.

(2) The fiction or original plays : AVi; CD.

(3) The Mahābhārata plays : BC; DG; DV; KB; MY; PR; UB.

(4) The Rāmāyaṇa plays: Abhi; PM.

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*List of Abbreviations.

(1)	Abhi.	=	Abhiṣeka Nāṭakam.
(2)	Avi.	=	Avimāraka „
(3)	BC.	=	Bālacaritam.
(4)	CD.	=	Cārudattam.
(5)	DG.	=	Dūtaghatotkacam.
(6)	DV.	=	Dūtavākyam.
(7)	KB.	=	Karṇabhāram.
(8)	MV.	=	Madhyamavyāyogah.
(9)	PM.	=	Pratimānāṭakam.
(10)	PR.	=	Pañcarātram.
(11)	PY.	=	Pratijñā Yaugandharāyaṇam.
(12)	SVD	=	Svapnavāsavadattam.
(13)	UB.	=	Urūbhaṅgam.

Vidya Sagar

With regard to the Udayana plays, no one will doubt that both the *PY* and the *SVD* are the work of one and the same author. The *SVD* is a sequel to the *PY* just as the *Uttararāmacarita* is a continuation of the story of the *Mahāvīracarita* of Bhavabhūti. The name of the dramatis personæ are the same. Their characters are the same. Udayana is a gallent, gay monrach, fond of music and sport. He is brave, generous, and proud. He has a nature which is capable of deep love. In both plays the character of the Udayana is the same and is surely depicted by one and the same poet. The difference will become at once apparent if Udayana of Bhāsa is compared with Udayana of Harṣa in the *Ratnāvalī* and the *Priyadarśikā*. Yaugandharāyaṇa is the same astute minister in both. He is a man of resource and has a masterful personality. Vāsavadattā is the same affectionate, self-sacrificing, and charming woman. Moreover the *SVD.* contains several allusions to the *PY*. The diction, style, and a simplicity, which has a grandeur of its own, are common to both. Both show a wonderful power of drawing vivid, life-like scenes. And profound psychological studies, instinct with life, are presented by both. It is difficult not to come to the conclusion that both the *PY*, and the *SVD* are the work of one and the same poet.

In the *PY*, we are introduced, in the Act II, to Mahāsena, a powerful king. But the poet has

depicted him as a man rather than an emperor. He is presented to us as a good father worrying about selecting a suitable husband for his daughter, Vāsavadattā. Many suitors have come but Mahāsena cannot decide. He wants a man of some noble race. He should be chivalrous and have a loving heart. He must be handsome and brave. Unable to come to a decision, he sends for the queen. The arrival of a new suitor is announced to her and she is asked to give her opinion. But the queen is in tears at the thought of the impending separation from her daughter. This homely scene is disturbed by the news of the capture of the King of the Vatsas.

A similar scene is presented in Act I of the *Avimārakam*. The king, like another Mahāsena, boasts of having vanquished mighty and proud kings but he feels no pleasure for like Mahāsena he is worried with regard to the selection of a suitable husband for his daughter Kuraṅgī. He too sends for the queen. The arrival of a new suitor is announced. But the king is unable to decide and remarks that a matrimonial alliance should be contracted after great circumspection. While the king and queen are discussing the matter together, this homely scene is again suddenly disturbed by some noise.

The two scenes are in their essence identical. The scene in the *PY* is an amplified version of that of the *Avimārakam*. The latter was undoubt-

edly written first. Buf both display the same workmanship. There can be no doubt that the *PY.* and the *Avi.* are both written by the same poet.

Act IV of the *SVD.* opens in the following manner:

[ततः प्रविशति काञ्चुकीयः]

काञ्चुकीयः— क इह भो ! काञ्चनतोरणद्वारमशून्यं कुरुते । [प्रविश्य]

प्रतिहारी—अय्य अहं विजआ । किं करीअदु ।

काञ्चुकीयः—भवति निवेद्यतां निवेद्यतां..........

This is identical with a passage of Act III of the *Abhi.*

[ततः प्रविशति शङ्कुकर्णः]

शङ्कुकर्णः—क इह भो ! काञ्चनतोरणद्वारमशून्यं कुरुते । [प्रविश्य]

प्रतिहारी—अय्य अहं विजया । किं करीअदु ।

शङ्कुकर्णः—विजये निवेद्यतां निवेद्यतां..........

Again, an entire *pāda* is common to both.

किं वक्ष्यतीति हृदयं परिशङ्कितं मे Occurs in *SVD. VI 4, 15* and Abhi. IV. 7.

The epilogue may also be compared.

The SVD. Act VI. 19, reads:

इमां..................महीमेकां..................राजसिंहः प्रशास्तु नः ।

The Abhi. Act VI 35, reads:

इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ।

Taking these passages into consideration, it can only be concluded that the two plays are the work of one and the same poet.

The following passage occurs in Act I of the *Abhi.* :—

वाली—[आचम्य] परित्यजन्तीव मां प्राणाः इमाः गङ्गाप्रभृतयो महानद्य एता उर्वश्याद्याऽप्सरसो मामभिगताः। एष सहस्रहंसप्रयुक्तो वीरवाही विमानः कालेन प्रेषितो मां नेतुमागतः। भवतु अयमयमागच्छामि [स्वर्गं गतः]

Compare this with the passage in the *UB*.

राजा—...........परित्यजन्ति मे प्राणाः ....इमा उर्वश्याद्योऽप्सरसो मामभिगताः। इमे मूर्तिमन्तो महार्णवाः। एता गङ्गाप्रभृतयो महानद्यः। एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाही विमानः कालेन प्रेषितः। अयमयमागच्छामि (स्वर्गं गतः)

The two passages are practically identical and show that both the plays are the work of one and the same poet.

The epilogue :

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः॥

is common to the *Abhi*, the *PY*, and the *Avi*. It is clear therefore that the *SVD*, the *PY*, the *Abhi*, the *Avi*, and the *UB*. are the work of the one and the same author.

Again the epilogue of the *SVD*. is identical with the epilogue of the *Bālacaritam* and the *DV*. The first scene of the third act of the *BC*. is almost identical with the first scene of the second act of the *PR*. An old cowherd is introduced. He calls other cowherds both male and female. Even the names of some are identical. The character of the old cowherd is the same in both plays. There is also verbal resemblance. In the *PR*. Act II, the passage is the following :—

[ततः प्रविशति वृद्धगोपालकः]

........वृषभदत्त कुम्भदत्त महिषदत्त आगच्छतागच्छत शीघ्रम्।

[ततः प्रविशन्ति सर्वे]

सर्वे—मातुल वन्दामहे ।

वृद्धगोपालकः—शान्ति र्भवतु शान्ति र्भवतु। अस्माकं गोधनस्य तावतीं वेलां गायन्तो नृत्यन्तो भवामः ।

The passage in the *BC.* is the following:—

[ततः प्रविशति वृद्धगोपालकः]

भो मेघदत्त खलु वृषभदत्त खलु कुम्भदत्त...... [उपसृत्य] मातुल वन्दे ।

वृद्धगोपालकः—शान्ति र्भवतु अस्माकं गोधनस्य

दामकः.............. मातुल.............. अद्य भर्तृदामोदरोऽस्मिन् वृन्दावने गोपकन्यकाभिःसह हल्लीशकं नाम प्रक्रीडितुमागच्छति ।

वृद्धगोपालकः—तेन हि वयं गोपजनैः सह भर्तृदामोदरस्य हल्लीशकं प्रेक्षामहे* ॥

The scene is essentially the same. The identity of the scenes leaves no room to doubt the common authorship of the two plays.

Again the *BC. I. 15* is identical with the *CD. I. 19.*

लिम्पतीव तमोऽङ्गानि वर्षतीवांजनं नभः ।
असत्पुरुषसेवेव दृष्टि र्निष्फलतां गता ।

Sometimes it so happens that a particular author takes fancy to a particular idea and cannot help repeating the same in more than one place. An instance of this kind is furnished by Oscar Wilde. The following passage is quoted from *A Woman of No Importance, Act I.* pp. 17ff. (1916 Ed.).

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* I have given the Sanskrit *chāyā* for Prākṛta.

Lady Caroline:—These American girls carry off all good matches. Why can't they stay in their own country? They are always telling us it is the Paradise of women.

Lord Illingworth:—It is, Lady Caroline. That is why, like Eve, they are so extremely anxious to get out of it.

* * * * *

Lady Hunstanton:—I don't know how he made his money originally.

Kelvil:—I fancy in American dry goods.

Lady Hunstanton:—What are American dry-goods?

Lord Illingworth:—American novels.

Mrs. Allenby:—They say, Lady Hunstanton, that when good Americans die they go to Paris.

Lady Hunstanton:—Indeed! And when bad Americans die, where do they go?

Lord Illingworth:—Oh, they go to America.

This passage may be compared with a similar passage in *The Picture of Dorian Grey*:—1919 Ed. pp. 50ff.

"Why can't these American women stay in their own country? They are always telling us that it is the Paradise for women."

"It is. That is the reason why, like Eve, they are so excessively anxious to get out of it," said Lord Henry.

"I am told on excellent authority, that her father keeps an American dry-goods store," said Sir Thomas Burdon..................

"Dry goods! What are American dry goods?" asked the Duchess.

"American novels," answered Lord Henry............

"They say that when good Americans die they go to Paris," chuckled Sir Thomas.

"Really! And where do bad Americans go to when they die," inquired the Duchess.

"They go to America," murmured Lord Henry.

Similarly our poet is very fond of the idea that natural arm is the most appropriate weapon of the brave. The club, sword, or spear and other weapons made or invented by human beings are needed by those who are timid or weak. Thus we read in the BC. III. II.

गिरितटकठिनांसावेव बाहू ममैतौ
प्रहरणमपरं तु त्वादृशां दुर्बलानाम् ।
अथ मम भुजदण्डैः पीड्यमानश्च शीघ्रं
यदि न पतसि भूमौ नास्मि दामोदरोऽहम् ॥

The same idea is repeated in the *PR. II. 55*:

सहजौ मे प्रहरणं भुजौ पीनांसकोमलौ ।
तावाश्रित्य प्रयुध्येयं दुर्बलै गृह्यते धनुः ॥

The same idea is further repeated in the *MY. 42.*

काञ्चनस्तम्भसदृशो रिपूणां निग्रहे रतः ।
अयं तु दक्षिणो बाहुरायुधं सदृशं मम ॥

Supposing *A Woman of No Importance*, and *The Picture of Dorian Grey* had been published anonymously, there would have been no difficulty to show even by the passages cited above that they were the work of the one and the

same author. The insistence of a particular idea in different situations and in different works indicates one individuality. I therefore think that the plays, *the PR*, *the MY*, *the BC* are the work of the one and the same author. *The CD* and *the Avi* are similarly linked together with a common idea. Compare the following stanzas from the *Avi III 2*:—

नगरपरिचितोऽहं रक्षिणो ज्ञातसाराः ।
तिमिरगहनभीमं वर्तते चार्धरात्रम् ॥

And the CD. I. 13.

परिचिततिमिरा मे शीलदोषेण रात्रिर्
बहुलतिमिरकालास्तीर्णपूर्वा विघट्टाः ।
युवतिजनसमक्षं काममेतन्न वाच्यं
विपणिषु हतशेषा रक्षिणः साक्षिणो मे ॥

A similar link is also apparent in the *Pratimā* and *Abhi*. Compare *Abhi, V. 13* :

हा वत्स सर्वजगतां ज्वरकृत् कृतास्त्र
हा वत्स वासवजिदानतवैरिचक्र ।
हा वत्स वीर गुरुवत्सल युद्धशौण्ड
हा वत्स मामिह विहाय गतोऽसि कस्मात् ॥

And the *Pratimā*, II. 4:

हा वत्स राम जगतां नयनाभिराम
हा वत्स लक्ष्मण सलक्षणसर्वगात्र ।
हा साध्वि मैथिलि पतिस्थितचित्तवृत्ते
हा हा गताः किल वनं बत मे तनूजाः ॥

The *Pratimā* is regarded as a later work, later than the 10th century, on the following ground. The argument was adduced by Dr. Barnett, that the *Nyāyaśāstra* of Medhātithi, mentioned in the play, is identical with

Medhātithi's commentary on the *Manusmṛti*, a commentary written about the 10th century A. D. The identification rests on very flimsy ground. To make Rāvaṇa of the *Tretāyuga* study a commentary of the 10th century A.D., *i.e.*, of the *Kaliyuga*, would be the height of absurdity for any Sanskrit writer. Rāvaṇa wants to impress Rāma with his deep erudition in various branches of knowledge. To mention that he has studied a commentary on the *Manusmṛti*, however good, would certainly fail to impress Rāma. It would rather produce a ludicrous effect. A graduate might as well endeavour to impress the collector of his district by saying that he had read Mr. Bhattācārya's notes on Shakespeare. Moreover Rāvaṇa has already stated that he has studied the *Manavīya Dharmaśāstra*. Nothing would be gained by adding the name of the commentator as well. Rāvaṇa poses as a specialist in several subjects, he must therefore mention the authoritative works on those subjects. The list of authorities given by Rāvaṇa shows that the authors are all mythical. Medhātithi, the author of the *Nyāyaśāstra*, must also have been a mythical sage. He cannot be identified with his later namesake. Kālidāsa, the author of the *Śakuntalā*, might as well be identified with a modern Kālidāsa of Gujranwala, the author of *Pūraṇa Bhagata*. I fail to see how the *Nyāyaśāstra* can be identified with a commentary on *Dharmaśāstra*. Are *Nyāya* and *Dharma* synonymous terms ? They are not and the one cannot

be identified with the other. The evidence adduced is absolutely inadequate and the argument to prove the identity lacks cogency. The two Medhātithis are different individuals and belong to different ages. There is thus nothing to show that the *Pratimā* is later than the rest.

The mutual relationship of these plays can be further supported by innumerable short passages, diction, and style. But a closer link is supplied by a psychological study in a large number of the plays. It is their common dramatic quality which binds them together. Almost every play contains scenes which perforce arrest our attention by dramatic situations. Every play bears a stamp of the creative power of the poet. They show the mark of the hand of a genius. The eleven plays are thus definitely linked together. The *DG.* and *the KB.* are short plays in one act. There is no striking verbal resemblance to link them with the rest but on general grounds, they undoubtedly belong to the same group. All these plays, in my opinion, are the work of one and the same author.

II. Who is the Author?

Now we come to the second problem. Some general indication of authorship is given by a remark of Bāṇa. In an introductory stanza No. 15, to the *Harṣacaritam*, he says: ' Bhāsa obtained as much fame by his plays, begun directly by the stage manager, full of various characters, and embellished with episodes as if (he built) temples whose foundations were laid by

architects, which were adorned with many stories and were decorated with flags.' This stanza proves two things: (1) that Bhāsa had written a a number of plays, (2) that a characteristic of these plays was that they were begun directly by stage manager. Both these characteristics are found in this group of 13 plays. Bāṇa's description of the plays of Bhāsa is applicable to the plays of this group. It may be that Bhāsa is their author. This impression is confirmed by a stanza attributed to Rājaśekhara by Jalhaṇa in the *Sūktimuktāvalī*. The English translation of the stanza is the following: 'With a view to test (their worth), critics threw the collected plays of Bhāsa (into fire.) But fire was unable to burn the play *Svapnavāsavadattā*.' This stanza informs us (1) that Bhāsa had produced a large number of plays [nāṭaka-cakra], (2) that one of the plays was called *Svapnavāsavadattā*. Now a play of this group is called *Svapnavāsavadattā*. One may therefore assume that this is the same play mentioned by Rājaśekhara. And the logical conclusion will therefore be that Bhāsa is the author of these plays.

An attempt however has been made by Mr. A.K. Pisharoty to reduce this statement of Rājaśekhara to an absurdity by quoting the following stanzas:—

कारणं तु कवित्वस्य न संपन्न कुलीनता ।
धावकोऽपि हि यद् भासः कवीनामग्रिमोऽभवत् ॥
आदौ भासेन रचिता नाटिका प्रियदर्शिका ।
तस्य रत्नावली नूनं रत्नमालेव राजते ॥

* * * * * *

नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ॥

The critic tries to show that Bhāsa was a washerman by birth but he became foremost among the poets and composed three plays, the *Priyadarśikā*, the *Ratnāvalī*, and *the Nāgānanda.* These three plays are well known to be the works of a poet-king Harṣa. The conclusion is drawn that Rājaśekhara is wrong in attributing these plays to Bhāsa. His testimony is unreliable. No value therefore can be attached to his statement that the *Svapnavāsavadattā* was a play of Bhāsa.

He is followed by Mr. K. R. Pisharoti who remarks, 'He (Rājaśekhara) is evidently wrong in assigning the authorship of the *Priyadarśikā*, *Ratnāvalī*, and the *Nāgānanda* to Bhāsa and so *may be wrong* as regards the authorship of *Svapnavāsavadattā**. He concludes that there are two Bhāsas, one is mentioned by Kālidāsa and the other was honoured by Śrī Harṣa of Kanouj. Thus there is one pre-Kālidāsa Bhāsa and one post-Kālidāsa Bhāsa. Even if Rājaśekhara's statement is true, the *Svapnavāsavadattā* can be the work of neo-Bhāsa only.

Dhāvaka, a poet.

Both these critics have shown a woeful ignorance of the Indian literary tradition and have, in consequence, entirely misunderstood the right meaning of the passage. The claim of Harṣa to the authorship of the three plays the

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Priyadarśikā, the *Ratnāvalī*, and the *Nāgānanda* is very much disputed. Dhāvaka in the above cited quotation does not mean a 'washerman,' but is a proper noun, the name of a poet. This is supported by a passage of the *Kāvyaprakāśa* I. 2: काव्यं यशसे-ऽर्थकृते । This is illustrated in the following way:—

कालिदासादीनामिव यशः । श्रीहर्षादेर्धावकादीनामिव धनम ॥

'Poetry is (composed) for glory and for the acquisition of wealth. Glory, as in the case of Kālidāsa and others. Wealth, as in the case of Dhāvaka from Śrī Harṣa.' It is clear that Dhāvaka was the name of a poet who lived at the court of Harṣa. This is further proved by a statement of Nāgojī : धावकः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवान् । इति प्रसिद्धम् । 'Dhāvaka was a poet. He indeed composed the *Ratnāvalī* in the name of Śrī Harṣa and obtained great wealth ; this is a well-known fact.'

Another commentator Parmānanda remarks धावकनामा कविः । स्वकृतिं रत्नावलीं नाम नाटिकां विक्रीय श्रीहर्षनाम्नो राज्ञः सकाशाद् बहु धनमवापे । इति पुरावृत्तम् । 'There was a poet named Dhāvaka. Having sold his own composition, a play called the *Ratnāvalī*, he obtained much wealth from a king named Śrī Harṣa; this took place in ancient times.' This is further supported by Jayarāma, the author of the *Kāvyaprakāśatilaka*, and Vidyanātha, the author of the *Kāvyapradipaprabhā*.* It will be evident

* *Cf.* F. Hall, *Vāsavadattā* preface pp. 15-17. Also Nariman and others, *Priyadarśikā* pp. xlvi-vii.

that Dhāvaka was a poet who was reputed to have composed the *Ratnāvalī*. This later tradition is now confirmed by an earlier writer, *i.e.*, Rājaśekhara. The quoted passage is misunderstood by Messrs. Pisharotys. My translation is the following:—

"Neither wealth nor noble descent can account (*lit.* are the causes of) for poetic power, for the illustrious Dhāvaka became the foremost of the poets.

By the illustrious (poet) was composed, in the beginning a play called the *Priyadarśikā*............

His play the *Ratnāvalī* shines indeed like a necklace of pearls...........

Having seen his play the *Nāgānanda* the gallant Śrī Harṣa............"

Thus interpreted, the passage neither clouds the reliability of Rājaśekhara's statement nor gives any indication of the existence of two Bhāsas. The argument of Messrs. Pisharotys is merely the result of the ignorance of the Indian literary tradition.

But another objection may be raised. It may be said that admitting the truth of Rājaśekhara's statement, what proof is there to show that the *SVD.*, mentioned by him, is identical with the play of its namesake. The answer is that though plagiarism is not uncommon in India, the plagiarists alway respect the title of a play. The *Mṛcchakaṭikam* is an enlarged edition of the *Cārudattam*, yet the redactor abstain-

ed from incorporating the title of the earlier play. Quite a large number of poets have drawn inspiration from the *Rāmāyaṇa* and the number of Rāma-plays is pretty extensive but no two Rāma-plays have an identical title. There are several poems bearing an identical title, *e.g.*, there are 3 *Kumārasambhavas*, but two plays with a common title are yet to be discovered. The title of a play seems to have been always respected, so the case *prima facie* is that the *SVD.* mentioned by Rājaśekhara is identical with the *SVD.* of the group of present plays.

It may now be pointed out that the evidence of some of the writers on Sanskrit poetics militates against this conclusion. A passage is quoted from the *Amaraṭīkāsarvasva* of Sarvānanda. While explaining the different kinds of *śṛṅgāra*, the author remarks:

त्रिविधः शृङ्गारः । धर्मार्थकामविभिन्नः । तत्राद्यो यथा नन्दयन्त्यां ब्राह्मणभोजनम् । द्वितीयः स्वदिशमात्मसात्कर्तुमुदयनस्य पद्मावतीपरिणयोऽर्थशृङ्गारः । तृतीयः स्वप्नवासवदत्ते तस्यैव वासवदत्तापरिणयः कामशृङ्गारः ।

It is said that according to Sarvānanda, the subject matter of the *SVD* should be the marriage of Udayana with Vāsavadattā. This is not the plot of the present play. It is therefore not the genuine *SVD.* It should, however, be noted that Sarvānanda wants to illustrate three kinds of *śṛṅgāra*. He should therefore be expected to have mentioned 3 plays as embodying the 3 kinds of *śṛṅgāra*. For the 1st *śṛṅgāra*, he gives the

example of a play the *Nandayantī*. But for the second kind, he does not give any example. And without an example, his statement is incomplete. Again he gives an example to illustrate the third kind. From this, the natural conclusion will be that both the second, and the third kinds of *śṛṅgāra*, are exemplified by the play *SVD*. The plot of the present play is the marriage of Udayana with Padmāvatī. The words स्वदिशमात्मसात्कर्तुं are eloquent. In the story of Udayana as represented by various versions of the *Bṛhatkathā* *i.e.*, the works of Buddhasvāmin, Kṣemendra, and Somadeva, the object of the marriage of Udayana with Padmāvatī was not the recovery of a lost kingdom but acquisition and conquest of new territories. It is only in the present play that we find the version that Āruṇi had conquered the kingdom of the Vatsas and Udayana regained his kingdom with the help of the king of Magadha. The remark of Sarvānanda is applicable to the present play only.

The question now remains as to what does he mean that Udayana's marriage with Vāsavadattā illustrates the third kind of *śṛṅgāra* in the *SVD*. I think this refers to the message of queen Aṅgārāvatī as reported by the nurse Vasundharā in Act VI The relavent passage is quoted. The Sanskrit *chāyā* alone is given:

प्रथममेवाभिप्रेतो जामातेति। एतन्निमित्तमुज्जयिनीमानीतः। अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता। आत्मनश्चपलतयानिर्वृतविवाहमङ्गल एव गतः। अथ चावाभ्यां तव च वासवदत्तायाश्च

प्रतिकृतिं चित्रफलकायामालिख्य विवाहो निर्वृत:।

This speech refers to Udayana's elopement with Vāsavadattā. His marriage with Vāsavadattā under such romantic circumstances is certainly an illustration of a love marriage. This in my opinion is an appropriate illustration of *kāmaśṛṅgāra*. I cannot help thinking that Sarvānanda knew the present play and has given it as an example of both the *artha* and *kāmaśṛṅgāra*. The evidence of Sarvānanda, in my opinion, rather goes to show that the two *SVD*s. are identical.

Abhinavaguptācārya, an erudite scholar and writer on *Poetics*, remarks on page 152 of his *Dhvanyālokalocana*, a commentary on *Dhvanyāloka* of Ānandavardhana: यथा स्वप्नवासवदत्ताख्ये नाटके।

संचितपक्ष्मकपाटं नयनद्वारं स्वरूपताडितेव*।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा॥

'As it is said in the play entitled the Svapnavāsavadattā. The gate, in the form of my eyes, had its panels of door, in the form of eyelashes, closed. Having broken it open with the lightening in the form of her loveliness, the princess entered the temple of my heart.'

This is specifically given as a quotation from the *SVD*. by a well-known scholar, and is not found in the published play. Some critics conclude that the present *SVD*. is different from the play mentioned by Abhinavagupta. One need not however go so far. The non-occurrence of the

* I propose this emendation. The original reading is ताडनेन.

stanza can be explained by the assumption of different recensions of the play. Materially differing recensions of the *Śakuntalā* are known to exist. The Bengali recension of the *Śakuntalā* for instance contains a number of stanzas which are not found in the Devanāgarī recension. There will be nothing extraordinary if the *SVD.* had more than one recension.

On the other hand, there is evidence to show that the present play is the genuine *SVD.* Śāradātanaya, the author of the *Bhāvaprakāśa* remarks in the eighth *adhikāra*:

स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु ।
आच्छिद्य भूपाद् व्यसनाद् देवी मागधिकाकरे ॥
न्यस्ता.................
पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम् ।
जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥
*   *   *   *

अत्रोदाहरणम् ।
चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥

This passage was discovered and published by M. M. Gaṇapati Śāstrī in the J. R. A. S.

The 1st stanza evidently describes the incidents of the 1st act of the present play. The queen is concealed from the king and is put as a ward in the hands of the princess of Magadha. The second stanza describes an incident of Act VI of the present play. The text of the play is the following:—

राजा—देवि चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि। किमिदम्।

पद्मावती—आर्यपुत्र! अस्याः प्रतिकृत्याः सदृशीहैव प्रतिवसति।
[Sanskrit chāyā only.]

राजा—किं वासवदत्तायाः।

पद्मावती—अथ॥

It is clear that śāradātanaya is describing the Acts I and VI of the present play. This is confirmed by the quotation which occurs in Act VI. 3, of the present play. There is no doubt that Śāradātanaya was acquainted with the text of the present play and has utilised it in writing these verses.

Prof. Sylvain Levi published a passage from the *Nāṭyadarpaṇa* of Rāmacandra Guṇacandra and concluded that the present *SVD.* is not the genuine play. The passage is the following:—

यथा भासकृते स्वप्नवासवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्सराजः।

**पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलासनम्।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता॥**

It is specificially stated that the *SVD.* was a play written by Bhāsa. The quotation is therefore very important. The stanza put in the mouth of the King of the Vatsas is not found in the published play. On this ground it is concluded that the present play is not the genuine *SVD.* of Bhāsa.

Although the stanza is not found but the elements of the stanza lie scattered in the dialogue

between the king and the Jester. The idea of the stanza has its correspondence in the prose passage of the play:

विदूषकः—तत्तहोदा पदुमावदी इह आअच्छिअ णिग्गदा भवे।

[तत्रभवती पद्मावतीहागत्य निगता भवेत्]

राजा—कथं भवान् जानाति ।

विदूषकः—इमाणि अवइदकुसुमाणि सेफालिआगुच्छआणि पेक्खदु दाव भवं । [इमानपचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद् भवान्] ।

राजा—अहो विचित्रता कुसुमस्य वसन्तक ।

*   *   *   *

राजा—वसन्क ! अस्मिन्नवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

Parallel Instance of Kālidāsa.

A comparison of the two passages reveals the fact that they are two different versions of the one and the same scene. The difference is such as can be reasonably expected in different recensions of a play. This view is supported by the parallel instance of the *Mālavikāgnimitra* of Kālidāsa. A scene of this play is quoted by Viśvanātha in his *Sāhityadarpaṇa*, VI. 263. The occasion for quotation is furnished by the definition of *Vyāhāra* i.e. 'humourous speech.' The same scene is also quoted in identical words by the commentator of the *Daśarūpa*, III 25: Haaś ed. p. 88; Calcutta ed. III. 18. p. 121-2.

The passage from the *Mālavikāgnimitra* of Kālidāsa is the following:—

यथा मालविकाग्निमित्रे लास्यप्रयोगावसाने ।

[मालविका निर्गन्तुमिच्छति ।]

विदूषकः—मा दाव उवएससुद्धा गमिस्ससि।
मा तावद् उपदेशशुद्धा गमिष्यसि। [इत्युपक्रमे]

गणदासः—[विदूषकं प्रति] आर्य उच्यतां यस्त्वया क्रमभेदो लक्षितः।

विदूषकः-पढमं पच्चूसे बम्हणस्य पूआ भोदि सा तए लंघिदा। (प्रथमं प्रत्यूषे ब्राह्मणस्य पूजा भवति सा तया लंघिता।) [मालविका स्मयते]

"As in the *Mālavikāgnimitra*, at the end of the performance of dance.

[Mālavikā wants to retire].

The Jester:—Don't (go). You will go when the instruction (imparted to you) is (pronounced) faultless.

Gaṇadāsa:—[To the Jester] Sir, please speak out. What is the breach of precedence that you have noticed?

The Jester:—At the first evening (performance of a play) a complimentary gift must be made to a brāhmaṇa. She has ignored that. [Mālavikā cannot suppress a smile]."

The text as printed in the extant editions of the *Mālavikāgnimitra* is the following:—

[मालविका गीतान्ते निष्क्रमितुमिच्छति]

विदूषकः —भोदि चिट्ठ। किं वि विसुमरिदो कमभेदो। तं दाव पुच्छिस्सम्। [भवति तिष्ठ। किमपि वो विस्मृतः क्रमभेदः। तं तावत् प्रक्ष्यामि।]

गणदासः-वत्से स्थीयताम् उपदेशविशुद्धा यास्यसि। [मालविका निवृत्य स्थिता।]

राजा—[आत्मगतम्] अहो सर्वास्ववस्थासु चारुता शोभान्तरं

पुष्यति.........................

देवी—णं गोदमवअणं वि अज्जो हिअए करेदि ।

[ननु गौतमवचनमप्यार्यो हृदये करोति ।]

गणदासः—देवि मा मैवम् । .... [विदूषकं विलोक्य] श्रृणुमो विवक्षितमार्यस्य ।

विदूषकः-[गणदासं विलोक्य] सक्खिणिं दाव पुच्छ पच्छा जो मए कमभेदो लक्खिदो तं भणिस्सं । [साक्षिणीं तावत्पृच्छ । पश्चाद्यो मया क्रमभेदो लक्षितस्तं भणिष्यामि ।]

गणदासः—भगवति यथादृष्टमभिधीयतां गुणो वा दोषो वा ।

परिव्राजिका—यथादर्शनं सर्वमनवद्यम् । कुतः........................

गणदासः—देवः कथं मन्यते ।

राजा—गणदास स्वपक्षे शिथिलाभिमाना वयं संवृत्ताः ।

गणदासः—अद्य नर्तयितास्मि ।.......................

देवी—दिट्ठिआ परिक्खआराहणेण अहिअं वड्ढइ अज्जो । [दिष्ट्या परीक्षकाराधनेनाधिकं वर्धत आर्यः ।]

गणदासः—देवीपरिग्रहश्च मे वृद्धिहेतुः । [विदूषकं विलोक्य] गौतम वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—पुडमोवदेसदंसणे पुडमं बह्मणस्स पूआ कादव्वा । सा णं वो विसुमरिता । [प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता ।]

परिव्राजिका—अहो प्रयोगाभ्यन्तरः प्रश्नः ।

विदूषकः—अइ पण्डितंमण्णे किं अण्णं । मोदअखण्डेण वि असमत्था तुमं किं जाणासि । पसण्णचन्दपादसरिसेहि केसपासेहि पदाणं भीसिआसि । [अयि पण्डितंमन्ये किमन्यत् । मोदकखण्डेनऽपि असमर्था किं जानासि । प्रसन्नचन्द्रपादसदृशैः केशपाशैरेतान् भीषयसे ।] [सर्वे प्रहसिताः । मालविका च मन्दस्मितं करोति ।]

"[The concert being over, Mālavikā desires to retire.]

The Jester:—Madam, please wait. You

have forgotten the order of precedence, I would like to ask you about it.

Gaṇadāsa:—My child, wait a little longer. You will go after your performance is (pro nounced) faultless. [Mālvikā returns and remains standing.]

The King: - [To himself] O! in every posture, her loveliness acquires still greater beauty.

The Queen.—Sir, you have taken the words of Gautama to heart.

Gaṇadāsa:—No, not quite, gracious queen. [Looking at Vidūaṣka]. Let us hear what the noble gentleman has to say.

The Jester:—[Looking at Gaṇadāsa] First ask the judge. Afterwards I shall point out the breach of order of the precedence that I have noticed.

Gaṇadāsa:—Madam, please give your opinion as to what you have seen. Is it good or bad ?

Lady-ascetic:—What I have seen is absolutely faultless. For..............

Gaṇadāsa:—Sire, what is your opinion ?

The King:—Gaṇdāsa, we are no longer so confident of the success of our protegée.

Gaṇadāsa:—Today in truth, I am professor of dancing..............

The Queen:—I must congratulate you, Sir, on giving satisfaction to your spectators.

Gaṇadāsa:—The favour of the queen is the best reason for congratulation. [Looking at the

Jester] Gautama, now speak out what you have in your mind.

The Jester:—At the first representation of a performance, a complimentary gift must be made to a brāhmaṇa, first of all. You forgot that.

Lady-ascetic:—O ! what a pertinent point with regard to the performance.

The Jester:—O would-be learned lady, what else would yon have? What do you know, you, who are incapable of crunching even sweetmeats. You frighten ali these people with your long braid of hair, white like the rays of the autumnal moon.

[All laugh. Mālavikā cannot suppress a gentle smile.]"

A comparison of the two scenes shows that verses in one have their elements scattered in prose passage in the other. A particular remark, placed in the mouth of one character in one, is put in the mouth of another person in the other. The one is a much more amplified version of the other. Several stanzas and sentences of the one are missing in the other. But there is a general resemblance. There is an unmistakable correspondence. The two passages represent two different recensions. Similarly there can be no doubt that the passage preserved in the *Nāṭyadarpaṇa* represents a different recension of the play. The testimony of the *ND*. rather confirms the genuineness of the present play.

The fact of a different recension is further confirmed by a passage of Sāgrānanda, the author of the *Nāṭakalakṣaṇaratnakoṣa:*

[नेपथ्ये सूत्रधार उत्सारणं श्रुत्वा पठति] अये कथं तपोवनेऽप्युत्सारणा । कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीयजनेनोत्सार्यते इति ।

There can be no doubt this this passage represents a variant of the text preserved by the extant play.

The authenticity of the play is still further supported by the evidence of Śrī Bhoja Deva, the author of the *Śṛṅgāraprakāśa.* The passage, first published by M. M. Gaṇapati Śāstrī in the J. R. A S. is the following:—

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः। पद्मावतीरहितं च तदवलोक्य तस्या एव शयने सुष्वाप। वासवदत्तां च स्वप्नवदस्वप्ने ददर्श। स्वप्नायमानश्च वासवदत्तामाबभाषे।

This is a synopsis of the Act V. of the present play. Thus there can be no doubt that the present play is the genuine *Svapnavāsavadattā* and is the work of Bhāsa.

To sum up, the evidence of Rājaśekhara shows that Bhāsa wrote a play called *the SVD.* The statement of Śāradātanaya indicates that the present play is *the SVD.* The *Nāṭyadarpaṇa* has preserved a different recension of the present play and conclusivly proves Bhāsa's authorship of the present play. This is further confirmed by the evidence of Śrī Bhoja Ḍeva. The conclusion is that the present play is a genuine play. It is *the SVD.* mentioned by various writers. It is the work of Bhāsa.

We have already seen that the group of these 13 plays is the work of one and the same poet. We have now shown that the *SVD.* of this group has Bhāsa as its author, all the plays of this group are therefore the work of Bhāsa.

Another objection is raised. It is said that if these plays are the genuine works of Bhāsa, how is it that not a single stanza, preserved in various anthologies and attributed to Bhāsa, is found in the published plays ? The answer is that, as already pointed out, the information of the compilers of anthologies is not always accurate, as one and the same stanza is attributed to different poets. The statement of anthologies is not reliable.

Further Bhāsa is credited to have written a large number of plays. Only 13 plays have so far been discovered. There is no evidence to show that this number represents the total output of Bhāsa. He may have written more than 13 plays. It is quite plausible to say that quotations preserved in anthologies were drawn from the plays which are now lost. Quoted stanzas are not numerous. They are about 10 in all. All these could have been furnished by one or two plays.

Again Bhāsa was not a playwright only. He was also a poet. He composed poems as well. There is definite evidence to show that Bhāsa produced a poem of a high merit. That poem is now lost. The evidence is supplied by Jayānaka, the author of the *Pṛthvīrājavijaya* or the *Pṛthvīma-*

hendravijaya. A stanza from this work, written in the 12th century A. D., is the following :—

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् सोऽप्याननात्पारतवत्सुमोच ॥

Here is a clear reference to a poem of Bhāsa. *Viṣṇudharma* was either the title or the subject of the poem. This is corroborated by the commentator Jonarāja, son of Nonarāja, grandson of Lolarāja. The comment of Jonarāja is the following :— सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् । नादहदित्यर्थः ।

Bhāsa is further supposed to have composed a treatise on poetics. This is supported by the following remark of Rāghavabhaṭṭa, the author of *Arthadyotanikā*, a commentary on *Śakuntalā*.
अत एव आशीर्नमस्क्रियारूपा इति भारतेन भासेनापि आशीर्नमस्क्रियावस्तु इत्यादावेवाशीर्निबद्धा ।

It is clear from these passages that one or two works of Bhāsa at least are lost. It is quite possible that the lost works were the sources of the quotations. The objection that the stanzas of Bhāsa in anthologies are not found in this group of play is therefore not valid.

III. The Age of the Plays.

It is now comparatively easy to settle the age of the plays.

Scholars however differ with regard to the date of these plays. The divergence in their opinion is indeed very great. The period embraced extends from the 4th century B. C. to 10th

century A. D. M. M. P. Gaṇapati Śāstrī assigns these plays to the 4th century B. C. on the ground that the *arthaśāstra* of Kauṭalya, a work of the 3rd century B. C., quotes a stanza from a play of Bhāsa, *the PY.*, which is therefore earlier than the *arthaśāstra*. The plays must therefore be assigned to the 4th century B. C.

Mr. Rāmāvatāra thinks the plays to be forgeries and puts them in the 10th century A. D.

According to Dr. Barnett, the plays are contemporaneous with the *Mattavilāsa*, a farce written in the 7th century A. D., which has many affinities with the present plays.

Messrs. Lesny, Winternitz, and Sten Konow assign 2-4 centuries A. D. to the plays, chiefly on the ground that the prākṛta of the plays occupies an intermediate place between the prākṛta, of Aśvagoṣa and that of Kālidāsa.

We will now arrange the available data in an ascending order.

Śāradātanaya, the author of the *Bhāvaprakāśa* described, and quoted a stanza from, the *SVD.* in the 12th century A. D. The *SVD.* and therefore the other plays of this group are earlier than the 12th century A. D.

Bhojadeva, the author of the *Śṛṅgāraprakāśa* gives a summary of the fifth act of the *SVD.* Bhojadeva belongs to the 11th century A. D. The plays are therefore earlier than the 11th century A. D.

Abhinavagupta, an author of the 10th century A. D. quotes a stanza from the *SVD*. They are therefore earlier than the 10th century A.D.

Rājaśekhara, a playwright and poet of the 9th century A. D speaks of the *SVD*. Their age is therefore earlier than the 9th century A. D.

Vāmana, a famous rhetorician of the 8th century A. D., knew the present *SVD*, and has quoted the following stanza in his *Kāvyālaṅkāra-sūtravṛtti*. The stanza is quoted to illustrate *vyājokti* or *māyokti*, *i. e.*, dissimulation.

शरच्चन्द्रांशुगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं कृतम् ॥

The stanza, with two variants, *i.e.*, reading *śaśāṅka* for *candrāṃśu* and *mama* for *kṛtam*, occurs as IV. 7. of the extant *SVD*.

Vāmana also quotes the following line :—

यो भर्तृपिण्डस्य कृते न युध्येत् ।

Vāmana does not specify the source of his quotation. But the line occurs in IV. 3. in the *Pratijñāyaugandharāyaṇa*.

Vāmana quotes another stanza also without mentioning the source. The stanza is the following :—

यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवांकुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥

Reading *Vibhaktapuṣpaḥ* for *Viluptapūrvaḥ* the stanza is identical with I. 2. of the *Cārudatta*.

This stanza is also found in the play named '*The Clay Cart*.' But Vāmana must have quoted it from the *Cārudatta* for the third pāda in the latter is quite different. The quotation has greater resemblance with the *Cārudatta I. 2.* than with the corresponding stanza of *the Clay Cart*. Vāmana therefore knew three plays of the Trivandrum group. Their age is therefore earlier than the 8th century A. D.

Bāṇa, the court poet of King Harṣa, eulogises Bhāsa. His date is therefore earlier than the 7th century A. D.

Bhāmaha, the author of the *Kāvyālaṅkāra*, criticises some poet in the 4th chapter of his work. This attack seams to have been delivered against the *Pratijñāyaugandharāyaṇa*. Even a line of Bhāmaha is identical with the war cry of the soldiers in the play. It may therefore be assumed that *the Py*. formed the basis of Bhāmaha's criticism. According to Mr. Kane, the learned author of '*The History of Alaṅkāra Literature*' *p. XXXIX*, Bhāmaha flourished before Bāṇa, *i. e.*, before the beginning of the 7th century A. D., and may be put in the 6th century A. D. The plays are therefore earlier than the 6th century A. D.

Kālidāsa pays a compliment to Bhāsa in the prologue of his *Mālavikāgnimitra*. Bhāsa is therefore earlier than the 5th century A. D.

Vidya Sagar

The *Arthaśāstra* of Kauṭalya quotes a stanza from *the PY*. The stanza is the following:—

नवं शरावं सलिलस्य पूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम् ।
तत् तस्य मा भून्नरकं च गच्छेद् यो भर्तृपिण्डस्य कृते न युध्येत् ॥

This stanza, which is evidently a quotation in the *Arthaśāstra*, occurs in *IV*. 3 of *the Py*. The *Arthaśāstra* is a work of the second century A. D. although it has preserved older literary record. The play may therefore be assigned to the beginning of the second century A. D.

No other link can be added to this chronological chain. We must in consequence stop with the beginning of the second century.

The Legend of Udayana.

Udayana is the king Arthur of Indian Literature He is the fascinating hero of romance, the Prince Charming of the fairy tales. Handsome, gallent, of noble descent, and fond of sport and adventure, he is a royal knight-errant with a heart particularly sensitive to beauty. He, therefore, became an ideal subject of legends. Udayana was undoubtedly a historical king, a contemporary of the Buddha, but his history is enshrouded with mythical accounts. But there is no doubt that he captivated the hearts and the imagination of his generation. His popularity is attested by numerous legends preserved not only in Sanskrit literature but in the Pāli commentaries, the writings of the Northern Buddhists, in Tibetan Kandjur, and in the chronicles of the Jains. The legend of Udayana is found in the

Vinaya of the Mūla-Sarvāstivādins, in the *Vinaya Piṭakam 2. 290—2, S.B.E. XX. pp. 381f.*, in the the *Cullavagga, II. 1. 12—15* ; the *Aṅguttara Nikāya, 8. 42. 4; 8. 43. 4; 8. 45. 4;* the *Saṃyutta Nikāya, 35—127*; the *Udāna, 7. 10*; Buddhaghoṣa's commentary on the *Majjhima Nikāya*, entitled the *papañcusūdanī*, the commentaries on the *Dhammapāda*, Burlingame's *Buddhist Legends, part I. pp. 247—293*, the *Mātaṅga Jātaka, No. 497* ; the *Dhonasākha Jātaka No. 353*; the *Daḷhadhamma Jātaka No. 409.*

The legend of Udayana is preserved in the Jain works, *i.e.*, the *Triṣaṣṭiśalākāpuruṣacarita* of Hemachandra ; the *Kumārapālapratibodha* of Somaprabha ; and the *Mṛgāvatīcaritra* of Maladhārīdevaprabha.

Of the Sanskrit works, reference is made to Vāsavadattā in the *Mahābhāṣya* of Patañjali, who mentions, while commenting on P. 4, 3, 87, an *ākhyāyikā* entitled Vāsavadattā. The *Arthaśāstra* of Kauṭalya, Bk. 9, Ch. 7 contains a reference to Udayana. The *Purāṇās* have preserved an account of Udayana. Reference to the legend is found in the *Meghadūtā* of Kālidāsa, I. 30-31 ; and the *Clay Cart, IV. 26.*

The legend of Udayana is preserved by Buddhasvāmin in his *Ślokasaṃgraha*, by Kṣemendra in his *Bṛhatkathāmañjarī*, by Somadeva in his *Kathāsaritsāgara*. These are based on the *Bṛhatkathā* of Guṇāḍhya, which is now lost.

The legend of Udayana is a fertile source of

the plot of plays. The plays based on Udayana legend are the following :—The *Pratijñāyaugandhrāyaṇa* and the *Svapnavāsavadattā* of Bhāsa ; the *Ratnāvalī* and the *Priyadarśikā* of Harṣa ; the *Tāpasavatsarājacarita* of Anaṅgaharṣa Māṭararāja, and the *Udayanacarita*, mentioned by the commentator on the *Daśarūpa*. It is evident that the legend of Udayana was one of the most popular as it is found in various works of the Buddhists, the Jains, and the Sanskrit writers.

Now we will give a short account of the different versions of the legend of Udayana.

The Buddhist legends.

The legend of Udayana forms a part of the legend of Pradyota in the Tibetan Kandjur. It is translated with minor omissions by Lacote in his *Essai sur Guṇāḍhya et la Bṛhatkathā pp. 237ff*. The following summary is based on his French translation:—

Udayana was an enemy of Pradyota. The latter was convinced of the frailty of feminine virtue, and gave permission to the women of his harem to roam freely at night till the beating of a drum. All except one took advantage of this privilege. Udayana heard the news and being fond of adventure, set out for Ujjayinī. There he met one of the wives of Pradyota named Tārā, who left him at the sound of the drum but managed to steal his ring before departure. The ring enabled Pradyota to discover the audacity of Udayana and he made preparations to

capture his enemy. Udayana repeated his visit to Ujjayinī but this time he was accompanied by his minister Yaugandhara. They put up at a house. The house was beseiged. Yaugandhara disguised Udayana as a maid servant. Udayana escaped.

Pradyota was furious against his minister, Bharata. Bharata constructed a huge elephant, capable of hiding 500 soldiers in its inside. The elephant was let loose in a forest near Kauśāmbī. Udayana endeavoured alone to capture the elephant. He was overpowered and was taken as a prisoner to Ujjayinī. Pradyota wanted to put him to death but not before learning the secret of taming elephants. At the suggestion of Bharata, Vāsavadattā, the daughter of King Pradyota, was appointed to learn the charm. She took her seat behind a curtain and was enjoined not to look at her teacher.

Yaugandhara became anxious about the king. He sent his sister Kāñcanamālā to Ujjayinī. She disguised herself as a beggar woman and penetrated into the royal palace. She managed to have an interview with Vāsavadattā, to whom she revealed the identity of her teacher. Vāsavadattā drew aside the curtain, and fell in love with Udayana, who also became enamoured of her. Lovers now met frequently and decided to elope together.

Yaugandhara was informed. He came to Ujjayinī, disguised as a mad man. Vāsavadattā

obtained permission of her father to go out for rides with Udayana, as all that she needed were a few practical lessons in taming elephants. Both got into the habit of going out and coming in at all hours. Yaugandhara meanwhile deposited dung of elephants in several places on the road to Kauśāmbī. His disguise of a mad man did not awaken any suspicion. One evening Udayana, Vāsavadattā, Yaugandhara, and Kāñcanamālā mounted the she-elephant Bhadravatī and escaped. The plot was discovered. The fugitives were pursued. But the pursuing elephant Naḍāgiri lost time in smelling the dung deposited on the road. This gave time to Udayana to cross the frontier.

Udayana was now burning to take revenge on Pradyota and determined to force him to become a weaver. Vāsavadattā became aware of his intention and lost her regard for him. Yaugandhara went to Ujjayinī disguised as a merchant and allured Pradyota by means of a beautiful woman. He was made prisoner and taken to Kauśāmbī, where he was forced to learn the trade of a weaver. He was one day shown to Vāsavadattā. She swore to avenge her father. She contrived to set him free and to send him back to Ujjayinī. She pushed Udayana into a deep pit where he was devoured by ferocious dogs. She was, in her turn, burnt alive.

The *Vinaya* of the Mūla—Sarvāstivādins is in substantial agreement with the Kandjur ver-

sion. The most amplified account, however, is preserved by the *Dhammapāda Appamāda Vagga* translated into English by E. W. Burlingame H. O. S. Vol. XXVIII pp. 247 ff. The following summary is based on this version:—

One day, king Parantapa of Kauśāmbī sat in the open air with his queen who was pregnant The queen wore a precious, crimson cloak, and in a playful mood, took away the royal signet and slipped it on her own finger.

At that moment, a monster bird came swooping down and mistaking the queen for a piece of meat, seized her, and conveyed her to a far-off banyan tree on the Himālayas. The bird was frightened away. The delicate queen, half dead with suffering and fright, gave birth to a son at the dawn of day, and in consequence named him Udena.

Nearby lived an ascetic of warrior caste. He happened to pass by the tree. He saw the queen in her miserable plight. He took pity on her, made her come down the tree, conducted her to his hermitage, and ministered to her comforts. After some time the queen thought over the matter, 'if he were to leave her, she and the child would both perish as she knew neither the way she came, nor the way to go to her country.' The only way to get out of the difficuly was to seduce the hermit. So she displayed herself before the ascetic. And they lived happily together as man and wife.

One day the acsetic observed the conjunction of constellations and exclaimed, 'My lady, Prantapa, king of Kauśāmbi is dead.' The queen began to cry. Being questioned, she revealed her identity. The ascetic tried to console her. 'It is for my son, I weep,' she said, 'to him belongs the sovereignty by right of succession and now he has become one of the common herd.' 'Grieve not, my lady,' said the hermit, 'I shall give him the means to inherit his kingdom.' Thereupon the hermit gave the boy a lute and a charm to tame elephants.

Udena was informed by his mother that he was the son of Prantapa and that he must go and claim the throne. She gave him the cloak and the signet of the king to prove his identity. Udena, followed by a mighty army of elephants, whom he had tamed himself, marched to Kauśāmbī and claimed the kingdom. He proved his identity. The city gates were thrown open to him. He was welcomed and crowned king.

The winning of Vāsuladattā part 4.

Caṇḍa Pajjota was king of Ujjeni. He became jealous of king Udena. He employed the stratagem of a mechanical elephant with soldiers concealed inside and had Udena captured and brought to Ujjeni as a prisoner. Overjoyed with his success, he gave himself up to festivities for 3 days.

Being reproached for his conduct, he agreed to release Udena provided the latter imparted to the

former the secret to charm elephants. Udena refused to divulge the secret unless homage was paid to him. A compromise was made. Pajjota said to Udena, 'Will you divulge the charm to another, if the other will pay you homage'? 'Yes, Your Majesty.' "Well, then, we have in our house a hunchbacked woman. She will sit behind a curtain. You remain outside and have her repeat the charm." Udena agreed. Pajjota then went to his daughter Vāsuladattā and said, 'Dear daughter, there is a certain leper who knows a priceless charm. You sit behind a curtain, and he will remain outside and repeat it to you. You get it from him, for it would never do to let anyone else learn it, and then I will get it from you.' It was a contrivance of Pajjota to feign that Udena was a leper and Vāsuladattā a hunchback to prevent their meeting and falling in love with each other. So the lesson began. Udena sat outside while Vāsuladattā remained behind a curtain. One day Udena repeated the charm several times but it was reproduced incorrectly every time. Being impatient, Udena cried, 'Dunce of a hunchback, your lips are too thick, and your cheeks are too pudgy! I have a mind to beat your face in! Say it this way?' Vāsuladattā replied in anger, "Villain of a leper, what do you mean by those words? Do you call such as I 'hunchback'"? Udena lifted a fringe of the curtain and saw Vāsuladattā. Their eyes met. They fell in love at first sight. Explanations followed.

Vidya Sagar

The secret was now out. From that day, lessons became pleasant and prolonged.

Udena pursuaded Vāsuladattā to elope with him and promised to make her his chief consort. Vāsuladattā agreed, deceived her father, and obtained permission from him to go out at night with Udena, in order to gather a certain herb, necessary for the operation of the charm, at a particular time indicated by the stars. They went out mounted on an elephant and got into the habit of returning at all hours. People became used to their coming and going at all hours.

One day when Pajjota had gone to amuse himself in his garden, Udena filled several leather bags with gold and silver coins and eloped with Vāsuladattā. Pajjota was informed of their flight. A force was sent in pursuit. When Udena saw the pursuing force draw near, he opened one bag and scattered the gold and silver coins on the road. The troops delayed in picking up the coins. The trick was repeated several times till Udena crossed the frontier in safety. Having reached his capital, he made Vāsuldattā his chief queen.

The narrative continues to relate the story of two other queens of Udena, *i. e.*, Māgandiya and Sāmavatī which however does not interest us at present, and need not therefore detain us.

The Jain Version.

We now come to the legend as preserved by the Jain chronicles. It is related by Somaprabha

in his *Kumārapālapratibodha*,* in a section entitled *Paradāragamane Pradyota-kathā*, *i. e.*, 'the legend of Pradyota in illustration of the evils of adultery.' It is, as the title shows, a legend of Pradyota and not that of Udayana. The account of Pradyota's invasion of Rājagṛha and his relation with Abhaya, son of king Śreṇika, is interesting but not quite relevant to the present discussion. The story of Udayana is incorporated in this legend of Pradyota. The pertinent narration only is given below.

King Pradyota of Ujjayinī had a daughter Vāsavadattā. The king wanted to teach her music. He was in search of a skilful musician, but none could compare with king Udayana, who had acquired great reputation for his exquisite melodies. Udayana was proud and powerful, and was not likely to become a music-teacher; so Pradyota used the stratagem of the mechanical elephant to capture him. He was carried to Ujjayinī as a prisoner and requested to teach Vāsavadattā playing on the lute. He was warned, at the same time, never to try to took at her or to ask her any question, as she was blind by one eye and would feel ashamed if he did so. The princess in turn was informed that her teacher was a leper and she should therefore keep herself at a distance. A curtain was drawn between them. And the lessons began. The princess began to love

*The original passage together with an English translation was published by P. D. Gune in the *Annals* of the *Bhandarkar Institute*, July, 1920, Vol. [illegible] part 1. I am indebted to this publication of Gune.

her teacher from the sweetness of his voice. She longed to see him. One day she played badly. The teacher was impatient and cried, 'May you perish, O blind one.' She retorted, 'you forget yourself, O leper.' He thought that she must be blind in the same way in which he was a leper. He lifted the curtain up. He saw that she was a Rati incarnate. To her he appeared a second Cupid. They discovered that they were deceived. From that day their love grew with leaps and bounds.

One day the elephant named Nalagiri escaped from the stable. There was a general fright. No one dared approach him. The king was advised to ask Udayana to capture Nalagiri with his music. He consented on the condition that he and Vāsavadattā both, riding on the she-elephant Bhadravatī, should sing and play together. This was allowed. Nalagiri was tamed. The king was glad and went to his garden to enjoy himself, asking Udayana to follow with the princess. This opportunity was seized by Yaugandharāyaṇa, who was living there disguised as a mad man. He filled 4 jars with the urine of a she-elephant and together with Kāñcanamālā rode beside Udayana and Vāsavadattā. Instead of going to the king's garden, they made for Kauśāmbī. Their flight was discovered and they were pursued. At the approach of the pursuing elephant, a jar of urine was smashed. The elephant delayed in smelling it. The repetition of the trick brought Udayana to Kauśāmbī in safety.

The legend of Udayana as related in the *Bṛhat kathā* and preserved in the Nepalese and the Cashmerian recensions can be studied in the extracts of the original passages and their English translation, contained in this volume.

Birth of Udayana.

All the accounts are unanimous in the following points:—

(1) The pregnant queen of Kauśāmbī is mistaken for a piece of meat, seized, and carried away by a monster bird to a distant place.

(2) She gives birth to a son who is called Udayana because he is born at dawn (*Udaya*) or on the mountain of the rising sun.

(3) The mother and the child are looked after by a hermit.

(4) Udayana acquires a lute and a charm to tame elephants.

The points of difference are the following.

(1) The name of the king of Kauśāmbī is different in different recensions. The variants are Parantapa, Śatānīka, and Sahasrānīka.

(2) The place to which the queen is carried is different; it is a banyan-tree in one, and the summit of a mountain in another.

(3) The manner in which the queen is saved from the bird is also different; (*a*) the queen herself frightens away the bird, (*b*) *a* divine speech prevents the bird from devouring the queen; (*c*) the bird itself realises its mistake and leaves the queen.

(4) A hermit or his disciples conduct the queen to the hermitage. According to the Buddhist legend, the queen seduces the hermit. According to other accounts, she remains chaste.

(5) Udayana acquires the lute and charm in different ways: (*a*) from the hermit ; (*b*) from a Nāga, whom he released from a hunter, (*c*) from the King of serpents on his visit to the nether world, through the friendship of young *Nāgas*.

(6) According to the Buddhist legend, the queen does not return to Kauśāmbī. According to Buddhasvāmin, she flies through air with two pupils of the sage, and is left with her son in the royal park in Kauśāmbī; according to Somadeva, the King of Kauśāmbī is informed of the whereabouts of the queen by a hunter, himself sets out in search of her and brings her back with his son.

It will be noted that these accounts differ in minor details such as the names of the personages, king, queen, hermit, *nāga* and so on, or the method of frightening away the bird, or the manner of acquiring the lute and the charm, and of the restoration of the queen. The essential elements of the story are identical such as seizure and conveyance of the queen to a distant place, birth of Udayana away from his native place, and the acquisition of the lute and the charm. From the identity of the essential elements in different accounts, it is clear that the story was well known and widely circulated. Differences are such as would be naturally introduced by different narrators without however changing the character of the story.

The winning of Vāsavadattā.

Here too there is a clear unanimity with regard to the main story. The principal characters bear the same name, *i.e.*, Udayana, Yaugandharāyaṇa, Pradyota, Vāsavadattā, and Kāñcanamālā. The she-elephant, on which the lovers elope, has the common name Bhadravatī. The pursuing elephant has also the same name Nalagiri or Naḍagiri. The means of capturing Udayana is a stratagem used by Pradyota, *i.e.*, a mechanical elephant with soldiers concealed inside. All the accounts also agree in showing Pradyota a mighty, powerful, and cruel King. They also agree in depicting Udayana as a young, handsome, gallant knight, fond of love and adventure, with a taste for music, and power to tame wild elephants. In every account, he is appointed as a teacher of Vāsavadattā; he is appointed to teach her the secret to tame elephants in the Buddhist legends, and to teach music in the Jain and Sanskrit versions. The teacher and pupil are separated by a curtain in the Buddhist and the Jain legends. She is passed off as a hunch-back, or blind by one eye, and he as a leper. Both subsequently fall in love with each other. Yaugandharāyaṇa comes to Ujjayinī disguised as a mad man. He helps Udayana in his elopement. The pursuit is delayed by depositing heaps of elephant-dung on the road, or by smashing jars of urine of she-elephants, for the pursuing elephant must smell them, or by scattering gold and silver coins on the road, which the troops begin

to pick up, or the flight is covered by a band of soldiers, whom Yaugandharāyaṇa has beforehand stationed in different places. The story ends with the marriage of Udayana and Vāsavadattā. It will thus be seen that differences are with regard to minor details while the main incidents are identical.

Sources of Bhāsa.

Is it possible to reconstruct the sources from which Bhāsa drew his materials? Was he indebted to the Jain or the Buddhist writers? The Jain legends in their literary form are not earlier than the 12th century A. D. The Dhammapada commentaries belong to the 4th century A. D. The Tibetan Kandjur cannot be dated earlier than the 3rd century A. D. If we accept the date assigned to Bhāsa, *i.e.*, the 2nd century A.D., he will be anterior in time to the literary versions of both the Jain and the Buddhist legends. But it must be remembered that the legends themselves are much older than their literary versions. They must have existed as a floating mass of tradition, handed down from generation to generation by oral instruction. But the Jain and the Buddhist legends in their literary form have nothing corresponding to the incidents, which form the basis of the play, the *svapnavāsavadattā*. It may therefore be assumed that the Jain and the Buddhist legends of Udayana in their floating state, and pre-literary existence, had nothing corresponding to these incidents. Bhāsa's utilisa-

tion of the Jain and the Buddhist legends is therefore extremely doubtful.

Was he indebted to the *Bṛhat Kathā*? If the *Bṛhat Kathā* is to be judged by the *Ślokasaṃgraha* of Buddhasvamin,—who does not relate the story of the acquisition of Padmāvatī—then it will have to be assumed that the *Bṛhat Kathā* also did not relate that story. But it may be objected that the *Bṛhat Kathā* did contain the story of the acquisition of Padmāvatī as is indicated by its Cashmerian recension, preserved by Somadeva, and that it was left out in the abridgment of Buddhasvāmin, who however seems to be familiar with this part of the legend for he mentions Udayana's two queens, *i. e.*, Vāsavadattā and Padmāvatī by name. If therefore the *Bṛhat Kathā* is to be judged by the Cashmerian recension, it will be noted that the account of Somadeva is fundamentally different from that of Bhāsa. According to Somadeva, the astute minister was not satisfied with the small kingdom of the Vatsas. He wanted to conquer the whole world. The King of Magadha always threatened their rear, so he had to be conciliated.

According to Bhāsa, Udayana was overpowered by a powerful rival Āruṇi. He was defeated and had lost the greater part of his kingdom. He came to seek help from the King of Magadha in order to recover his lost kingdom. The two accounts are so different that the one could not have been based on the other. In this way, one can come to a negative conclusion that

Bhāsa was not indebted to the Jain or Buddhist writers, nor was he indebted to Guṇāḍhya, who is generally assigned to the 3rd century A. D. Guṇāḍhya's date will present some difficulty in making Bhāsa draw upon the *Bṛhat Kathā*. There is no evidence to show that Bhāsa is directly indebted to the *Bṛhat Kathā*. Bhāsa must have utilised the same materials, the same floating mass of oral tradition, which served as the original sources of Guṇāḍhya.

What is Drama ?

What is drama? The Sanskrit writers on *Poetics* describe it as *dṛśya kāvya*, *i.e.*, 'poetry to be seen,' while the epic and the lyric poetry are described as *śravya*, *i.e.* 'poetry to be heard.' This is a general description and means that a composition suitable for representation on the stage is drama, while a composition capable of recitation is epic or lyric poetry. Poetry is further defined as *Vākyaṃ rasātmakaṃ kāvyam**, *i.e.* 'a sentence or words, whose soul is made up of *rasa*, is poetry.' *Rasa* is a technical term and is explained in the following manner:—

विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः ।

'The consummation of *rasa* is brought about by a combination of the determining causes of emotion (*vibhāva*), the resultant indications of feelings (*anubhāva*), and (the permanent and) temporary sentiments.'

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* There are numerous definitions of poetry. It is not possible to enter here into an elaborate discussion on the nature of poetry. I have selected the generally accepted view.

The causes of emotion are, *e.g.*, in dramatic representation, in characters, in circumstances, etc. The indications of feeling are shown by sympathy, disgust, etc. The constant or permanent sentiments (*Sthāyibhāva*) are love, melancholy, etc. The temporary sentiments are such as *ennui*, etc. When permanent sentiments are evoked by various elaborate means, employed by a dramatist, an individual forgets himself, and feels a particular kind of pleasure, which may be described as æsthetic. This is *rasa*. *Rasa* may therefore be translated as 'æsthetic or intellectual pleasure.' The definition of Sanskrit writers of drama may therefore be summed up thus:

(1) drama is *dṛśya kāvya*.

(2) *kāvya* is *rasātmakaṃ vākyam*, *i.e.* 'a composition, capable of evoking æsthetic or intellectual pleasure and suitable for representation on the stage is drama.'

It may now be asked what makes a play suitable for representation? What in other words is its most essential characteristic?

Is it dialogue? Not necessarily, because philosophical treatises often make use of dialogue. *The Dialogues of the Buddha* is an example. The Buddha holds conversation with an opponent, confounds him with argument, perplexes him with comparisons, and finally converts him to his own view. There are always two or more than 2 speakers. The discussion is carried on by means

of dialogue, yet no one will venture to call *the dialogues* drama. Religious catechisms make use of the same device. Questions are put by one speaker and answers are given by another. Religious polemics are written in a similar way. *The Satyārtha Prakāśa* of Svāmī Dayānanda Sarasvatī is an instance of this kind. But the best illustration of this view is to be found in *the Dialogues of Plato*. These dialogues lack neither literary finish nor imagination. They are pieces of art and often possess a dramatic quality, yet are not drama. Take, for instance, *the Cratylus*. Three characters are introduced. The subject of discourse is 'language.' The views expressed by the various speakers are highly interesting, yet the *Cratylus* is not a play. If an attempt were to be made to represent *the Cratylus* on the stage, it will be a complete failure. It is therefore clear that drama needs something more than mere interesting dialogue.

Is the essence of drama, action? Drama holds the mirror up to nature. It is a reflection of life. It is a bit of reality put on the stage. It must therefore represent action, as action is an essential element of life. In as much as drama imitates life, it imitates action. But if action *by itself* constitutes drama, then why should not lively descriptions in epic poetry be regarded as drama? Drama in that case would also embrace in its province vivid scenes of battles. It may therefore be stated that *the main function of drama is*

to employ dialogue in order to represent a harmonious action, such as may spring from the circumstances of life, actually or conceivably real.

It may be objected, why make circumstances of real life essential? The importance of including them will be realised if drama is to be distinguished from lyric poetry. The subject-matter of lyric poetry is the individual thoughts and feelings of the poet. The poet sings because he must. His heart is full to the brim and overflowing. This flow must find an outlet. It is a free, unrestrained outpouring of the heart. When the heart is stirred by some great passion, sorrow, or emotion, the poet does not make any secret of it. He simply gives expression to it. His feelings are his own. They are individualistic. His poems are the products of his inmost soul. *In Memorium* of Tennyson, *Adonais* of Shelley, *Premières Méditations* of Lamartine, and *Les Nuits* of Alfred de Musset are instances of this kind.

But a dramatic poet must not let his own personality intrude into the play. There is no occasion for him to give expression to his own individual thoughts and feelings. He may take sides, he may sympathise with a particular character, but he may not make his characters mere imitations of himself. His characters must be true to themselves and must have an individuality of their own. The dramatic poet

cannot make his own emotion the plot of a play. He must take a subject from history, religion, or from the actual life of man. But the subject must always be external. The subject-matter of lyric poetry is therefore generally opposed to that of drama.

Is it not enough to say that a dramatic poet represents action on a subject furnished by life? Where is the need of laying down a rule that the action must be represented by means of dialogue? This is necessary in order to distinguish drama from epic poetry. The subject-matter of epic poetry is also derived from history, or religion, or life. It contains lively scenes and vivid descriptions of battle. But an epic poet speaks in his own person. In drama, a poet does not speak in his own person, he lets the characters speak for themselves. Dialogue is therefore a necessary element of drama.

The Law of Brunetière.

We have so far described the external form of drama, its body so to say. But this is the description of its most superficial characteristic.

We will now consider as to what constitutes its soul? Aristotle long ago laid down that tragedy must show a 'struggle.' The idea of 'struggle' was further developed by Hegel, who wanted to lay down a common principle for both tragedy and comedy. He was of opinion that there must be a 'conflict of will.' If the human will is in conflict with the divine will, or against

the inexhorable dictates of fate, or irrevocable decrees of a powerful monarch, the result is tragedy. If the will is in conflict with another human will, or circumstances which are surmountable, the result may be comedy. This idea of 'conflict of will' was accepted by Coleridge and Schlegel. But at present, the generally accepted view, at least in France, England, and America, is that of Ferdinand Brunetière. He enunciated his doctrine in his famous *La Loi du théâtre, i. e.,* 'The law of drama.' This was added as a preface to *Les Annales du théâtre et de la musique* of Noel and Stoullig. *The law of drama* was first published in 1894. Brunetière is of opinion that it is not so much 'conflict' as 'volition,' which constitutes the soul of drama. He subordinates the idea of 'struggle' to that of 'will.' For him, the drama is nothing but the spectacle of a 'will' striving towards a goal and conscious of the means which it employs. The true action, which should be distinguished from motion or agitation, is that of a 'will,' conscious of itself, and conscious of the means, which it employs, for the fulfilment of its goal.

The Vision of Vāsavdattā.

If we accept the law of Brunetière as the acid test of drama, *the Vision of Vāsavadattā* will indeed be regarded as a dramatic masterpiece. The play presents to us the spectacle of a 'will,' which is conscious of itself, and of the

means to be employed for the fulfilment of its object. The striving of a 'will' for a particular goal is depicted by Bhāsa in its perfection. King Udayana is fond of sport and is too much attached to the society of his beloved queen Vāsavadattā. He neglects the affairs of state. A strong and watchful enemy Āruṇi takes advantage of the situation and inflicts defeat after defeat on Udayana, who loses the greater part of his kingdom, and retires to a frontier village Lāvāṇaka. Yaugandharāyaṇa, his astute and devoted minister, now appears on the scene. The minister's unbounded devotion to Udayana rouses him to retrieve the situation so as to restore the king to his ancestral throne. The Minister hits on a plan. Without reinforcements, it is impossible to fight against the powerful enemy. The best means for securing military help is to make a matrimonial alliance with the king of Magadha. This king has a young sister, Padmāvatī, of marriagable age. But there is a serious obstacle in the consummation of the alliance. As long as Vāsavadattā is alive, Udayana will never wed another woman. Moreover, the king of Magadha will not consent to offer the hand of his dear sister to Udayana, because he is passionately in love with Vāsavadattā. Vāsavadattā is the obstacle, and must therefore be removed. The interests of the state demand her sacrifice.

The minister therefore resolves to sacrifice her. Vāsavadattā should be separated from the king, and unknown to him, hidden away in some

secret place. A rumour, that the queen is dead, should then be spread. Both Udayana and king of Magadha being convinced of her death, there will be no difficulty in cementing the matrimonial allience. When Udayana is married to Padmāvatī, and the kingdom reconquered with the military aid of Magadha, Vāsavadattā will be restored to Udayana. This scheme however had a serious defect. Firstly, Udayana may, at the time of restoration, refuse to take Vāsavadattā back, suspecting her purity during the period of separation. His wife must be above suspicion. It is therefore necessary to furnish convincing proof of the purity of the queen, during the period of separation. Secondly, Vāsavadattā and Padmāvatī may not get on well with each other, which will make their lives and the life of Udayana miserable. This unpleasantness must be avoided. Both these difficulties are solved by a clever idea. Yaugandharāyaṇa decides to throw Vāsavadattā and Padmāvatī together. Vāsavadattā is to be disguised as a brāhmaṇa woman of Avanti and is to be left with Padmāvatī as a ward of the latter. Constant companionship will tend to make them friends. At the time of restoration, Padmāvatī will be able to convince the king of the purity of Vāsavadattā.

Having decided on this plan of action, Yaugandharāyaṇa takes two of his colleagues into his confidence, and is assured of their active and secret co-operation. He knows well that the

enforced mutual separation will inflict a great sorrow on the royal couple and bring hardships on Vāsavadattā. But the spectacle of the suffering of the royal couple does not move the minister. The suffering will be temporary, and is in the interests of the state. He therefore deliberately and consciously puts his plan into action.

Vāsavadattā is privately approached, informed of the plan, and is requested to cooperate with the minister. Vāsavadattā is prepared to bear any hardships, or to make any sacrifice, for the sake of the king. But to hand her own husband to another woman is indeed a very hard task for her. She is deeply in love with the king. She loves him more than her life. To live for her is to love. Yet she is asked to give up her love and go voluntarily into banishment. She is nevertheless pursuaded to make the supreme sacrifice.

Yaugandharāyaṇa disguises himself as a hermit and Vāsavadattā as a Brāhmaṇa lady and proceeds towards the capital of Magadha. In a hermitage, he meets the procession of Padmāvatī, who has returned after paying a visit to a lady-hermit. A proclamation is issued and all hermits are invited to ask any boon, they may desire. This affords an opportunity to Yaugandharāyaṇa. He steps forward and requests Padmāvatī to accept Vāsavadattā, whom he passes off as his sister, as a ward and to look after

Begu

her for some time. He represents that his sister is deserted by her husband and he therefore wants to go in search of him, and to bring him back, if possible. Padmāvatī, true to her word of proclamation, agrees to look after Vāsavadattā, whose beauty and courtly demeanour has already produced a favourable impression upon her.

While they are still in the hermitage, a student arrives and brings the latest news of Lāvāṇaka. The palace of Vāsavadattā is burnt. Both Vāsavadattā and Yaugandharāyaṇa are reported to have perished in the flames. Udayana, who was out on a hunting expedition, returns late in the evening. As soon as he hears the dreadful news of the death of his beloved queen, he becomes distracted with sorrow. He is shown the half-burnt ornaments, which decorated the queen's person. He claspes them to his heart and falls unconscious on the ground. On regaining consciousness, he seeks to put an end to his own life. His ministers have great difficulty in preventing him from doing so. They hold him back perforce, and taking the sorrow-stricken king with them, leave the village. The student's vivid description of the great grief of the king reassures, on the one hand, Vāsavadattā of the love of her husband. On the other, it kindles a flame of love for Udayana in the heart of Padmāvatī. Padmāvatī is deeply moved and falls in love with Udayana.

In due course, the king of Magadha is informed of the events, that took place at Lāvāṇaka. Meanwhile, Udayana has come to the capital of Magadha, in order to seek aid for his military operations. He impresses the king of Magadha by his nobility, wisdom, youth, and good looks. He is offered, and accepts, the hand of Padmāvatī. The marriage is performed at Rājagṛha. The alliance is cemented. Reinforcements are now forthcoming. Udayana reconquers his kingdom, and Vāsavadattā is finally restored to him.

Yaugandharāyaṇa is the central figure of the play. His portrait is magnificently drawn. But it is a human portrait, full of life, and reality. He is a man of resource and has a masterful personality. He is an astute statesman. His individuality is so remarkable that he appears to have been drawn from some politician, personally known to the poet. He is a master of cunning diplomacy. But the mainspring of his action is his unwavering devotion to his master. He is a stern, manly figure, who has little importance for the love-romance of his master, when the interests of the state are at stake. As a matter of fact, he completely identifies himself with the state. He might have exclaimed with Louis XIV, 'I am the state.' He has all the necessary qualities of a councillor of a king at a critical period. He is shrewd, is never deceived by the enemy. He is not afraid of danger. Obstacles do not discourage

him. Even an adverse fate does not make him despair. He is a real die-hard. He has in him the quality of doggedness. Above all, he has a strong will. It is his will, that dominates every thing. He overcomes all obstacles. He triumphs over all impediments. The whole action of the play is a mere development, as it were, of the plan of the minister. He pulls wires from behind the scenes, and directs the course of events. Here is in short the spectacle of a *will* conscious of itself, and conscious of the means it employs, for the fulfilment of its predetermined plan of action.

Further, the play presents a profound psychological study. It depicts, in a masterly way, the drama that is going on in the soul of Vāsavadattā, at the time, when she learns of the approaching marriage of her husband with Padmāvatī. She, a voluntary exile, is living as a ward of Padmāvatī, under an assumed name. Padmāvatī looks upon her as a friend, and expects her to rejoice at her marriage with Udayana, which marriage is just the cause of Vāsavadattā's deep distress. But circumstances deny her even the consolation of tears. Weeping is inauspicious, especially on an occasion of marriage. Vāsavadattā has a feeling of gratitude for Padmāvatī, on account of her hospitality, kind and courteous treatment, and looks upon the latter as her benefactor. On the auspicious occasion of Padmāvatī's marriage, gratitude does not allow her to shed the tears, which she can hardly restrain. She can neither weep, nor refrain from

weeping. Vāsavadattā must not disclose her secret. Her lips are sealed. Thus no one in the palace of Padmāvatī knows the great sorrow, which is gnawing at her heart. In her great distress, she is denied the comfort, which the sympathy of friends brings to the sorrowful heart. On the other hand, she must bear all; she is spared nothing. She has to listen to the merry and exuberant talk of the bride and her companions. Padmāvatī is full of the virtues of Udayana and on one occasion remarks that Madam Vāsavadattā's love for Udayana could not have been as deep as her own. Vāsavadattā listens and finds it difficult to control herself. But she does not give herself away. The strain is almost on the breaking point. What a tremendous effort, it must have cost Vāsavadattā not to give herself away. The scene is drawn with a delicacy and skill, which could have been employed by a master artist only. The following scene from Act III is quoted as an illustration.

ACT III.

(*Enter Vāsavadattā, deep in thought.*)

Vāsavadattā:—Having left Padmāvatī in the drawing room of the ladies' court, now crowded on account of the merriment of the nuptial celebrations, I have sought the seclusion of this pleasure garden. Now I can give vent to my sorrow, which cruel fate has laid on me. (*Turning round*). Alas! I am undone. Even my noble lord now

belongs to another woman. Let me sit down (*Sits down*). Blessed indeed is the female Cakravāka. Separated from her mate she does not live. But I do not give up life. I, unfortunate as I am, live in the hope that I shall meet my noble lord once again.

(*Enter a maid carrying flowers.*)

The Maid:—Where is the noble lady of Avanti gone? (*Turning and looking round.*) Ah! there she is seated on a stone-bench under the *priyangu* creeper. Wearing a simple but graceful garment, she sits there, her heart overwhelmed with grief, and looks pale like a digit of the moon obscured by mist. I'll approach her. (*Approaching*). Noble lady of Avanti, I have been looking for you for such a long time.

Vāsavadattā:—What for?

The Maid:—Our queen says, 'Madam comes from a noble family. She is kind and skilful. Let her therefore plait the wedding garland.'

Vāsavadattā:—For whom it is to be made ?

The Maid:—For our princess.

Vāsavadattā:—(To herself) Must I do even this. Gods are cruel indeed.

The Maid:—Madam, there is no time to think of other things. The bride-groom is taking his bath in the crystal-palace, so do plait the garland quickly, my lady.

Vāsavadattā:—(*To herself*). I cannot think of anything else. (*Aloud*). My good girl, have you seen the bridegroom?

The Maid:—O yes. I saw him. My curiosity and love for the princess (urged me to do so).

Vāsavadattā:—What is he like?

The Maid:—Madam, I say I have never seen the like before.

Vāsavadattā:—Tell me, my good girl, is he handsome?

The Maid:—I should say he is Cupid himself, only without the bow and the arrow.

Vāsavadattā:—That will do.

The Maid:—Why do you stop me?

Vāsavadattā:—It is improper for me to listen to the flattering descriptions of another woman's husband.

The Maid:—Then please finish the garland as quickly as you can.

Vāsavadattā:—I shall do it at once. Give me the flowers.

The Maid:—Here are the flowers. Please take them, madam.

Vāsavadattā:—(*She empties the basket and examines the flowers*). What do you call this flower?

The Maid:—It is called 'ward-off-widowhood.'

Vāsavadattā:—(*To herself*). Of these, I must use a good many both for myself and Padmāvatī. (*Aloud*) What do you call this flower?

The Maid:—It is called 'Co-wife's ruin.'

Vāsavadattā:—This need not be used.

The Maid:—Why?

Vāsavadattā:—His wife is dead. It is therefore unnecessary..........................

Vāsavadattā:—She is gone. Alas! I am undone. My noble lord now belongs to another woman. (Who can share my sorrow?) I shall confide my sorrow to my bed. Perchance I may get sleep and forget. (*Exit*).

Vāsavadattā is a loving, and self sacrificing wife. She is an exalted expression of the Indian ideal of a chaste and devoted wife. As such she ranks with Sītā, Sāvitrī, Damayantī, Draupadī, and Śakuntalā.

Act IV contains a scene of great dramatic force and tension. The marriage of Udayana with Padmāvatī is over. Udayana has great admiration for Padmāvatī, but cannot withdraw his heart, set on Vāsavadattā. The scene is laid in the garden attached to the palace.

Padmāvatī, Vāsavadattā, and a maid of honour are in the garden. Udayana and the jester are coming from the other side. Padmāvatī avoids to meet her lord for the sake of Vāsavadattā. As there is no way out, the ladies retire into a bower of creepers. The King and the jester also seek the shelter of the same bower from the hot rays of the sun. They are however prevented from entering the bower as the maid shakes a hanging branch, full of blackbees. But they decide to sit outside at the entrance of the

bower. Ladies now cannot get out and are virtual prisoners. 'But it is a happy seige,' says Padmāvatī, 'when my lord sits at the gate.'

Udayana and the jester are not aware of the presence of the ladies and think themselves quite alone. Padmāvatī is not aware of the identity of Vāsavadattā. Vāsavadattā tries to restrain her emotion. She sees Udayana after a long time. Tears of joy unconsciously stream down her face. The maid beholds them and remarks that madam is weeping. There is an imminent danger of the disclosure of the secret. With a supreme effort, Vāsavadattā controls herself and practises dissimulation. She says that the pollen of Kāśa flowers, wafted by the wind, has fallen into her eyes and made them water.

Outside, in the confidence of privacy, the jester asks Udayana as to whom he loves, Vāsavadattā, or Padmāvatī? The following quotation will give some idea of its intensity and liveliness.

The Jester:—Well, there is no one in the garden. There is something I want to ask. May I?

The King:—certainly.

The Jester:—Whom do you love? Her Ladyship Vāsavadattā of yore or Padmāvatī of the present time?

The King:—Why do you want to put me in such an extremely awkward position?

Padmāvatī:—O dear! in what an awkward position is my noble lord put?

Vāsavadattā :—(*To herself*) And I too, unfortunate as I am.

The Jester :—Now you must speak frankly. One is dead, the other is nowhere near.

The King :—No, I should certainly not say anything. You are talkative, old chap.

Padmāvatī :—This answer is eloquent, my noble lord.

The Jester :—O, I swear by truth. I shall never tell anybody. Here, my lips are closed. I dare not speak out, old chap.

Padmāvatī :—Oh ! how stupid he is. He does not know his heart even after this.

The Jester :—Will you not tell me ? If you do not, you shall not stir a single step from this stone-bench. Your Highness is now my prisoner.

The King :—What, by force ?

The Jester :—Yes, by force.

The King :—We shall see.

The Jester :—Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth.

The King :—No way out. Well, listen :

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulnsss. But she does not fascinate my heart which is set on Vāsavadattā.

Vāsavadattā :—(*To herself.*) Well, well. This is ample reward for my suffering. My living here in concealment is acquiring many merits.

The Maid:—Princess, His Highness is indeed discourteous.

Padmāvatī:—No, don't say so. My noble Lord is indeed courteous. He remembers even now the virtues of the noble Vāsavadattā.

The scene is of great dramatic tension and could have been drawn by a genius only.

Pādmavatī, though young, courteous, and beautiful, fails to console the bereaved heart of Udayana. He refuses to believe in his heart of hearts that Vāsavadattā is dead. Love instinctively whispers into his ears that she is alive. This vague belief is turned into conviction by a wonderful scene which is the source of the title of the play.

Padmāvatī is suffering from headache. The king is informed. He comes to attend upon his sick wife. On his arrival he finds the bed of Padmāvatī empty. He decides to wait for her, stretches himself on the bed, and falls asleep.

Vāsavadattā learns of Padmāvatī's illness, and hastens to her side, with a view to entertain her with pleasant tales. It is evening and the place is dimly lit by a solitary lamp. Vāsavadattā sees, on her arrival, someone sleeping on the couch. She naturally thinks it must be Padmāvatī. She does not want to disturb the sleeper, and waits till her friend wakes up. She sits down on one side of the bed, but as she sits, she feels a peculiar thrill of pleasure in her heart. She is surprised and asks herself, " why is it that

as I sit beside her to-day, my heart is thrilled as it were? Happily her breathing is easy and normal. Her headache must have been cured. By occupying one side of the bed only, she seems to invite me to embrace her. I shall lie down. (She lies down.)

The King:—(*He talks in sleep.*) O Vāsavadattā!

Vāsavadattā. (*Rising abruptly*) Hum! it is my noble lord and not Padmāvatī. Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharāyaṇa will be made futile.

The King:—O Daughter of the King of Avanti!

Vāsavadattā:—Happily my noble lord is dreaming only. There is no one near about. I shall stay for a while and gladden my heart and my eyes.

The King:—O my darling! O my charming pupil! Give me answer.

Vāsavadattā:—I am speaking, my lord, I am speaking.

The King:—Are you displeased?

Vāsavadattā:—Oh! no. Oh! no, only very miserable.

The King:—If you are not displeased, why don't you wear your jewels?

Vāsavadattā:—What could be better than this?

The King:—Do you remember Viracikā?

Vāsavadattā:—(*Angrily.*) O fie! Even here Viracikā!

The King :—Then I beseech Your Ladyship's forgiveness for Viracikā. (*He stretches out his hands*).

Vāsavadattā:—I have stayed long. Some one might see me. I must go. But before going, I must replace, on the bed, my noble lord's hand which is now hanging down. (*She acts occordingly and retires*).

The King :—(*Rising suddenly*) Stop, Vāsavadattā, stop. Alas!

Rushing out in haste, I ran against a panel of the door. And now I do not know for certain whether the desire of my heart is a reality (or a mocking phantom)."

The *vision of Vāsavadattā* is a great play. The principal characters are magnificent human portraits. Each personage is invested with an individuality of its own. The poet has made profound psychological studies and painted them with a rare skill, such as is found in the works of master playwrights only. The critical situations are managed with a delicacy of art, which a genius alone could show. It is indeed a masterpiece. Bhāsa is therefore entitled to claim our attention and his plays deserve a closer study.

रङ्गभूम्यामवतरणक्रमानुसारि पात्राणां नामोल्लेखः ।

सूत्रधारः	—	प्रयोगस्य प्रवर्तकः ।
भटौ	—	मगधराजस्यानुचरौ ।
यौगन्धरायणः	—	वत्सराजस्य प्रधानामात्यः ।
वासवदत्ता	—	अवन्तिराजपुत्री वत्सराजस्योदयनस्य महिषी ।
काञ्चुकीयः	—	मगधराजस्यान्तःपुरचरो भृत्यः ।
चेटी	—	पद्मावत्याः सखी किङ्करी ।
पद्मावती	—	मगधराजभगिनी वत्सराजस्योदयनस्य द्वितीया महिषी ।
तापसी	—	आश्रमस्था काचित् स्त्री ।
ब्रह्मचारी	—	कश्चिदागन्तुकः ।
धात्री	—	पद्मावतीधात्री ।
चेटी	—	मगधराजकुलेऽपरा किङ्करी ।
विदूषकः	—	वसन्तकनामोदयनस्य वयस्यः ।
उदयनः	—	वत्सानां राजा ।
पद्मिनिका, मधुकरिका	—	मगधराजकुले चेटी ।
विजया	—	काञ्चनतोरणद्वारप्रतीहारी ।
रैभ्यः	—	अवन्तिनृपतेः काञ्चुकीयः ।
वसुन्धरा	—	वासवदत्ताधात्री ।

Vidya Sagar

नाटकमध्यदृष्टनाम्नां रङ्गभूम्यामनवतीर्णानां पात्राणां नामोल्लेखः ।

दर्शकः	—	मगधस्य नृपतिः ।
महादेवी	—	आश्रमस्था मगधराजमाता ।
पुष्पकः भद्रकः	—	आदेशिकौ ।
प्रद्योतः	—	महासेननामावन्तिनृपतिः ।
रुमण्वान्	—	वत्सराजस्य सेनापतिः ।
मगधराजमहिषी	—	
ब्रह्मदत्तः	—	काम्पिल्यभूपतिः ।
विरचिका	—	उदयनस्य काचित् वल्लभा ।
अवन्तिसुन्दरी	—	राजगृहे काचित् यक्षिणी ।
आरुणिः	—	उदयनस्य शत्रुः
अङ्गारवती	—	प्रद्योतस्य ज्येष्ठा महिषी वासवदत्तामाता ।
गोपालकः पालकः	—	प्रद्योतस्य पुत्रौ वासवदत्ताभ्रातरौ ।

Vidya Sagar

उद्धत - arrogant. ... made arrogant by fickle fortune

[नान्द्यन्ते ततः प्रविशति सूत्रधारः]

सूत्रधारः—उदयनवेन्दुसवर्णाव्

आसवदत्ताबलौ बलस्य त्वाम् ।

पद्मावतीर्णपूर्णौ

वसन्तकम्रौ भुजौ पाताम् ॥ १ ॥

एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि ।

[नेपथ्ये]

उस्सरह उस्सरह अय्या उस्सरह ।

उत्सरत उत्सरत आर्याः उत्सरत ।

सूत्रधारः—भवतु विज्ञातम् ।

भृत्यैर्मगधराजस्य

स्निग्धैः कन्यानुगामिभिः ।

धृष्टमुत्सार्यते सर्वस्

तपोवनगतो जनः ॥ २ ॥

[निष्क्रान्तः]

स्थापना

[प्रविश्य]

भटौ—उस्सरह उस्सरह अय्या उस्सरह ।

उत्सरत उत्सरत आर्याः उत्सरत ।

[ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च]

यौगन्धरायणः—[कर्णं दत्त्वा] कथमिहाप्युत्सार्यते । कुतः

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलैर्

मानार्हस्य जनस्य वल्कलवतस्त्रासः समुत्पाद्यते ।

उत्सिक्तो विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः

कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥३॥

वासवदत्ता—अय्य को एसो उस्सारेदि ।
आर्य क एष उत्सारयति ।

यौगन्धरायणः—भवति ! यो धर्मादात्मानमुत्सारयति ।

वासवदत्ता—अय्य ण हि एव्वं वत्तुकामा । अहं वि णाम उस्सारइदव्वा होमि त्ति ।
आर्य न ह्य एवं वक्तुकामा । अहम् अपि नाम उत्सारयितव्या भवामि इति ।

यौगन्धरायणः—भवति ! एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते ।

वासवदत्ता—अय्य तह परिस्समो परिखेदं ण उप्पादेदि जह अअं परिभवो ।
आर्य तथा परिश्रमः परिखेदं न उत्पादयति यथा अयं परिभवः ।

यौगन्धरायणः—भुक्तोज्झित एष विषयो ऽत्रभवत्या । नात्र चिन्ता कार्या । कुतः

पूर्वं त्वयाप्यभिमतं गतमेवमासीच्
छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।
कालक्रमेण जगतः परिवर्तमाना
चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः ॥४॥

भटौ—उस्सरह उस्सरह अय्या उस्सरह ।
उत्सरत उत्सरत आर्याः उत्सरत ।

[ततः प्रविशति कांचुकीयः]

कांचुकीयः—सम्भपक ! न खलु न खलूत्सारणा कार्य्या । पश्य

परिहरतु भवान् नृपापवादं
न परुषमाश्रमवासिषु प्रयोज्यम् ।
नगरपरिभवान् विमोक्तुमेते
वनमाभिगम्य मनस्विनो वसन्ति ॥ ५ ॥

उभौ—अय्य तह ।
आर्य तथा ।

[निष्क्रान्तौ]

यौगन्धरायणः—हन्त सविज्ञानमस्य दर्शनम् । वत्से ! उपसर्पावस्तावदेनम् ।

वासवदत्ता—अय्य तह ।

आर्य तथा ।

यौगन्धरायणः—[उपसृत्य] भोः ! किंकृतेयमुत्सारणा ।

कांचुकीयः—भोः ! तपस्विन् !

यौगन्धरायणः—[आत्मगतम्] तपस्विन्निति गुणवान् खल्वयमालापः । अपरिचयात्तु न श्लिष्यते मे मनसि ।

कांचुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेयस्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । सैषा नो महाराजमातरं महादेवीमाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तद् अद्यास्मिन्नाश्रमपदे वासो ऽभिप्रेतोऽस्याः । तद् भवन्तः ।

तीर्थोदकानि समिधः कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानि ।
धर्मप्रिया नृपसुता न हि धर्मपीडाम्
इच्छेत् तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

यौगन्धरायणः—[स्वगतम्] एवम् ! एषा सा मगधराजपुत्री पद्मावती नाम या पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति । ततः

प्रद्वेषो बहुमानो वा
संकल्पादुपजायते ।
भर्तृदाराभिलाषित्वाद्
अस्यां मे महती स्वता ॥ ७ ॥

वासवदत्ता—[स्वगतम्] राअदारिअत्ति सुणिअ भइणिआ-
राजदारिकेति श्रुत्वा भगिनिका-
सिणेहो वि मे एत्थ सम्पज्जइ ।
स्नेहो ऽपि मे ऽत्र सम्पद्यते ।

[ततः प्रविशति पद्मावती सपरिवारा चेटी च]

चेटी—एदु एदु भट्टिदारिआ । इदं अस्समपदम् । पविसदु ।
एत्वेतु भर्तृदारिका । इदम् आश्रमपदम् । प्रविशतु ।

[ततः प्रविशत्युपविष्टा तापसी]

तापसी—साअदं राअदारिआए ।
स्वागतं राजदारिकायाः ।

वासवदत्ता—[स्वगतम्] इअं सा राअदारिआ । अभिजणाणुरूवं
इयं सा राजदारिका । अभिजनानुरूपं
खु से रूवं ।
खल्व् अस्या रूपम् ।

पद्मावती—अय्ये वन्दामि ।
आर्ये वन्दे ।

तापसी—चिरं जीव । पविस जादे ! पविस । तवोवणाणि णाम
चिरं जीव । प्रविश जाते ! प्रविश । तपोवनानि नाम
अदिहिजणस्स सअगेहं ।
अतिथिजनस्य स्वगेहम् ।

पद्मावती—भोदु भोदु । अय्ये ! विस्सत्थह्मि । इमिणा बहु-
भवतु भवतु । आर्ये ! विश्वस्तास्मि । अनेन बहु-
माणवअणेण अणुग्गहिदह्मि ।
मानवचनेन अनुगृहीतास्मि ।

वासवदत्ता—[स्वगतम्] ण हि रूवं एव्व वाआ वि खु
न हि रूपम् एव वाग् अपि खल्व्
से महुरा ।
अस्या मधुरा ।

Vidya Sagar

तापसी—भद्दे ! इमं दाव भद्दमुहस्स भइणिअं कोचि राआ
भद्रे ! इमां तावद् भद्रमुखस्य भगिनिकां कश्चिद् राजा
ण वरेदि ।
न वरयति ।

चेटी—अत्थि राआ पज्जोदो णाम उज्जइणीए । सो दारअस्स
अस्ति राजा प्रद्योतो नाम उज्जयिन्याः । स दारकस्य
कारणादो दूदसम्पादं करेदि ।
कारणाद् दूतसम्पातं करोति ।

वासवदत्ता—[आत्मगतम्] भोदु भोदु । एसा अ अत्तणीआ
भवतु भवतु । एषा च आत्मीया
दाणिं संवुत्ता ।
इदानीं संवृत्ता ।

तापसी—अर्हा खु इअं आइदी इमस्स बहुमाणस्स । उभआणि
अर्हा खल्व् इयम् आकृतिर् अस्य बहुमानस्य । उभे
राअउळाणि महत्तराणि त्ति सुणीअदि ।
राजकुले महत्तरे इति श्रूयते ।

पद्मावती—अय्य ! किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं ।
आर्य ! किं दृष्टो मुनिजन आत्मानम् अनुग्रहीतुम् ।
अभिप्पेदप्पदाणेण तवस्सिजणो उवणिमन्तीअदु
अभिप्रेतप्रदानेन तपस्विजन उपनिमन्त्र्यतां
दाव को किं एत्थ इच्छदि त्ति ।
तावत् कः किम् अत्र इच्छति इति ।

कांचुकीयः—यदभिप्रेतं भवत्या । भो भो आश्रमवासिनस्तपस्विनः !
शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रभवती मगधराज-
पुत्री अनेन विस्रम्भेणोत्पादितविस्रम्भा धर्मार्थमर्थेनो-
पनिमन्त्रयते ।

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं
दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्यद् भवेत् ।
आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया
यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥८॥

यौगन्धरायणः—हन्त ! दृष्ट उपायः । [प्रकाशम्] भोः ! अहमर्थी ।

पद्मावती—दिट्ठिआ सहळं मे तवोवणाभिगमणं ।
दिष्ट्या सफलं मे तपोवनाभिगमनम् ।

तापसी—संतुट्ठतपस्सिजणं इदं अस्समपदं । आअन्तुएण
संतुष्टतपस्विजनम् इदम् आश्रमपदम् । आगन्तुकेन
इमिणा होदव्वं ।
अनेन भवितव्यम् ।

कांचुकीयः—भोः ! किं क्रियताम् ।

यौगन्धरायणः—इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्र-भवत्या कंचित् कालं परिपाल्यमानाम् । कुतः

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रैर्
नाहं काषायं वृत्तिहेतोः प्रपन्नः ।
धीरा कन्येयं दृष्टधर्मप्रचारा
शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वासवदत्ता—[आत्मगतम्] हं ! इह मं णिक्खिविदुकामो अय्य-
हम् ! इह मां निक्षेप्तुकाम आर्य-
योगन्धरायणो । होदु अविआरिअ कमं ण
यौगन्धरायणः । भवतु अविचार्य क्रमं न
करिस्सदि ।
करिष्यति ।

कांचुकीयः—भवति ! महती खल्वस्य व्यपाश्रयणा । कथं प्रति-जानीमः । कुतः

सुखमर्थो भवेद् दातुं
सुखं प्राणाः सुखं तपः ।
सुखमन्यद् भवेत् सर्वं
दुःखं न्यासस्य रक्षणम् ॥ १० ॥

पद्मावती—अय्य ! पढमं उग्घोसिअ को किं इच्छदि त्ति
आर्य ! प्रथमम् उद्घोष्य कः किम् इच्छति इत्य्
अजुत्तं दाणिं विआरिदुं । जं एसो भणादि तं
अयुक्तम् इदानिं विचारयितम् । यद् एष भणति तद्
अणुचिट्ठदु अय्यो ।
अनुतिष्ठत्व् आर्यः ।

कांचुकीयः—अनुरूपमेतद् भवत्याभिहितम् ।

चेटी—चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी ।
चिरं जीवतु भर्तृदारिका एवं सत्यवादिनी ।

तापसी—चिरं जीवदु भद्दे !
चिरं जीवतु भद्रे !

कांचुकीयः—भवति ! तथा । [उपगम्य] भोः ! अभ्युपगतमत्र-
भवतो भगिन्याः परिपालनमत्रभवत्या ।

यौगन्धरायणः—अनुगृहीतोऽस्मि तत्रभवत्या । वत्से ! उपसर्पात्र-
भवतीम् ।

वासवदत्ता—[आत्मगतम्] का गई । एसा गच्छामि मन्दभाआ ।
का गतिः । एषा गच्छामि मन्दभागा ।

पद्मावती—भोदु भोदु । अत्तणीआ दाणिं संवुत्ता ।
भवतु भवतु । आत्मीया इदानीं संवृत्ता ।

तापसी—जा ईदिसी से आइदी इयं वि राअदारिअ-
या ईदृश्य् अस्या आकृतिर् इयम् अपि राजदारिका
त्ति तक्केमि ।
इति तर्कयामि ।

चेटी—सुट्ठु अय्या भणादि । अहं वि अणुहूदसुह त्ति पेक्खामि ।
सुष्ठु आर्या भणति । अहम् अप्य् अनुभूतसुखा इति पश्यामि ।

यौगन्धरायणः—[आत्मगतम्] हन्त ! भोः ! अर्धमवसितं भारस्य । यथा मन्त्रिभिः सह समर्थितं तथा परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्र-भवतीमुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः

पद्मावती नरपतेर्महिषी भवित्री
दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।
तत् प्रत्ययात् कृतमिदं न हि सिद्धवाक्यान्य्
उत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥११॥

[ततः प्रविशति ब्रह्मचारी]

ब्रह्मचारी–[ऊर्ध्वमवलोक्य] स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः । अथ कस्मिन् प्रदेशे विश्रमयिष्ये । [परिक्रम्य] भवतु दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।
भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो
निःसन्दिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः॥१२॥

यावत् प्रविशामि । [प्रविश्य] अये आश्रमविरुद्धः खल्वेष जनः । [अन्यतो विलोक्य] अथवा तपस्विजनोऽप्यत्र । निर्दोषमुपसर्पणम् । अये स्त्रीजनः ।

कांचुकीयः—स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारणमाश्रमपदं नाम ।

वासवदत्ता—हं ।

पद्मावती—अय्यो परपुरुसदंसणं परिहरदि अय्या । भोदु
अस्मो परपुरुषदर्शनं परिहरति आर्या । भवतु
सुपरिवालणीओ खु मण्णासो ।
सुपरिपालनीयः खलु मन्न्यासः ।

कांचुकीयः—भोः ! पूर्वं प्रविष्टाः स्मः। प्रतिगृह्यतामतिथिसत्कारः।

ब्रह्मचारी—[आचम्य] भवतु भवतु । निवृत्तपरिश्रमोऽस्मि ।

यौगन्धरायणः—भोः ! कुत आगम्यते क गन्तव्यं काधिष्ठान-
मार्यस्य ।

ब्रह्मचारी—भोः ! श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं
वत्सभूमौ लावाणकं नाम ग्रामस्तत्रोषितवानस्मि ।

वासवदत्ता—[आत्मगतम्]हा लावाणअं णाम । लावाणअसंकित्तणेण
हा लावाणकं नाम । लावाणकसंकीर्तनेन
पुणो णवीकिदो विअ मे सन्दावो ।
पुनर् नवीकृत इव मे सन्तापः ।

यौगन्धरायणः—अथ परिसमाप्ता विद्या ।

ब्रह्मचारी—न खलु तावत् ।

यौगन्धरायणः—यद्यनवसिता विद्या किमागमनप्रयोजनम् ।

ब्रह्मचारी—तत्र खल्वतिदारुणं व्यसनं संवृत्तम् ।

यौगन्धरायणः—कथमिव ।

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायणः—श्रूयते तत्रभवानुदयनः । किं सः ।

ब्रह्मचारी—तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभि-
प्रेता किल ।

यौगन्धरायणः—भवितव्यम् । ततस्ततः ।

ब्रह्मचारी—ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा।

वासवदत्ता—[आत्मगतम्] अलिअं अलिअं खु एदं।
अलीकम् अलीकं खल्व् एतत्।
जीवामि मन्दभाआ।
जीवामि मन्दभागा।

यौगन्धरायणः—ततस्ततः।

ब्रह्मचारी—ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवस्तस्मिन्नेवाग्नौ पतितः।

यौगन्धरायणः—सत्यं पतित इति। ततस्ततः।

ब्रह्मचारी—ततः प्रतिनिवृत्तो राजा तद् वृत्तान्तं श्रुत्वा तयोर्वियोगजनितसन्तापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता यत्नेन वारितः।

वासवदत्ता—[आत्मगतम्] जाणामि जाणामि अय्यउत्तस्स मइ
जानामि जानामि आर्यपुत्रस्य मयि
साणुक्कोसत्तणं।
सानुक्रोशत्वम्।

यौगन्धरायणः—ततस्ततः।

ब्रह्मचारी—ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्य राजा मोहमुपगतः।

सर्वे—हा!

वासवदत्ता—[स्वगतम्] सकामो दाणिं अय्यजोअन्धराअणो
सकामो इदानीम् आर्ययौगन्धरायणो
होदु।
भवतु।

चेटी—भट्टिदारिए! रोदिदि खु इयं अय्या।
भर्तृदारिके! रोदिति खल्व इयम् आर्या।

पद्मावती—साणुक्कोसाए होदव्वं ।

सानुक्रोशया भवितव्यम् ।

यौगन्धरायणः—अथकिमथकिम् । प्रकृत्या सानुक्रोशा मे भगिनी । ततस्ततः ।

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

पद्मावती—दिट्ठिआ धरइ । मोहं गदो त्ति सुणिअ सुण्णं विअ मे हिअअं ।

दिष्ट्या ध्रियते । मोहं गत इति श्रुत्वा शून्यम् इव मे हृदयम् ।

यौगन्धरायणः—ततस्ततः ।

ब्रह्मचारी—ततः स राजा महीतलपरिसर्पणपांसुपाटलशरीरः सहसोत्थाय हा वासवदत्ते ! हा अवन्तिराजपुत्रि ! हा प्रिये ! हा प्रियशिष्ये ! इति किमपि किमपि बहु प्रलपितवान् । किं बहुना ।

नैवेदानीं तादृशाश्चक्रवाका
नैवाप्यन्ये स्त्रीविशेषै र्वियुक्ताः ।
धन्या सा स्त्री यां तथा वेत्ति भर्ता
भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः ! तं तु पर्यवस्थापयितुं न कश्चिद् यत्नवानमात्यः ।

ब्रह्मचारी—अस्ति रुमण्वान्नामामात्यो दृढं प्रयत्नवांस्तत्रभवन्तं पर्यवस्थापयितुम् । स हि ।

अनाहारे तुल्यः प्रततरुदितक्षामवदनः
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।
दिवा वा रात्रौ वा परिचरति यत्नै र्नरपतिं
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥१४॥

वासवदत्ता—[स्वगतम्] दिट्ठिआ सुणिक्खित्तो दाणीं अय्यउत्तो।
दिष्ट्या सुनिक्षिप्त इदानीम् आर्यपुत्रः।

यौगन्धरायणः—[आत्मगतम्] अहो महद्भारमुद्वहति रुमण्वान्।
कुतः।

सविश्रमो ह्ययं भारः
प्रसक्तस्तस्य तु श्रमः।
तस्मिन् सर्वमधीनं हि
यत्राधीनो नराधिपः ॥ १५ ॥

[प्रकाशम्] अथ भोः! पर्यवस्थापित इदानीं स राजा।

ब्रह्मचारी—तदिदानीं न जाने। इह तया सह हसितम्। इह तया सह कथितम्। इह तया सह पर्युषितम्। इह तया सह कुपितम्। इह तया सह शयितम्। इत्येवं तं विलपन्तं राजानममात्यै महता यत्नेन तस्माद् ग्रामाद् गृहीत्वापक्रान्तम्। ततो निष्क्रान्ते राजनि प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स ग्रामः। ततोऽहमपि निर्गतोऽस्मि।

तापसी—सो खु गुणवन्तो णाम राआ जो आअन्तुएण वि इमिणा एव्वं पसंसीअदि।
स खलु गुणवान् नाम राजा य आगन्तुकेन अपि अनेन एवं प्रशस्यते।

चेटी—भट्टिदारिए! किं णु खु अवरा इत्थिआ तस्स हत्थं गमिस्सदि।
भर्तृदारिके! किं नु खलु अपरा स्त्री तस्य हस्तं गमिष्यति।

पद्मावती—[आत्मगतम्] मम हिअएण एव्व सह मन्तिदं।
मम हृदयेन एव सह मन्त्रितम्।

ब्रह्मचारी—आपृच्छामि भवन्तौ। गच्छामस्तावत्।

उभौ—गम्यतामर्थसिद्धये ।
ब्रह्मचारी—तथास्तु । [निष्क्रान्तः] ।
यौगन्धरायणः—साधु अहमपि तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।
कांचुकीयः—तत्रभवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ।
पद्मावती—अय्यस्स भइणिआ अय्येण विना उक्कण्ठिस्सिदि ।
आर्यस्य भगिनिका आर्येण विना उत्कण्ठिष्यते ।
यौगन्धरायणः—साधुजनहस्तगतैषा नोत्कण्ठिष्यति [कांचुकीयमवलोक्य] गच्छामस्तावत् ।
कांचुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।
यौगन्धरायणः—तथास्तु । [निष्क्रान्तः] ।
कांचुकीयः—समय इदानीमभ्यन्तरं प्रवेष्टुम् ।
पद्मावती—अय्ये ! वन्दामि ।
आर्ये ! वन्दे ।
तापसी—जादे ! तव सादिसं भत्तारं लभेहि ।
जाते ! तव सदृशं भर्तारं लभस्व ।
वासवदत्ता—अय्ये ! वन्दामि दाव अहं ।
आर्ये ! वन्दे तावद् अहम् ।
तापसी—तुवं पि अइरेण भत्तारं समासादेहि ।
त्वम् अप्य् अचिरेण भर्तारं समासादय ।
वासवदत्ता—अणुग्गहीदह्मि ।
अनुगृहीतास्मि ।
कांचुकीयः—तदागम्यताम् । इत इतो भवति ! सम्प्रति हि ।

खगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।
परिभ्रष्टो दूराद् रविरपि च संक्षिप्तकिरणो
रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥१६॥

[निष्क्रान्ताः सर्वे]

प्रथमोऽङ्कः ।

अथ द्वितीयोऽङ्कः ।

[ततः प्रविशति चेटी]।

चेटी—कुञ्जरिए ! कुञ्जरिए ! कहिं कहिं भट्टिदारिआ पदुमावदी।
कुञ्जरिके ! कुञ्जरिके ! कुत्र कुत्र भर्तृदारिका पद्मावती ।
किं भणासि एसा भट्टिदारिआ माहवीळदामण्डवस्स पस्सदो
किं भणसि एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः
कन्दुएण कीळदि त्ति । जाव भट्टिदारिअं उवसप्पामि।
कन्दुकेन क्रीडति इति । यावद् भर्तृदारिकाम् उपसर्पामि ।
[परिक्रम्यावलोक्य] अम्मो इअं भट्टिदारिआ उक्करिदकण्ण-
अम्मो इयं भर्तृदारिका उत्कृतकर्ण-
चूळिएण वाआमसञ्जादसेदबिन्दुविइत्तिदेण परिस्सन्त-
चूलिकेन व्यायामसञ्जातस्वेदबिन्दुविचित्रितेन परिश्रान्त-
रमणीअदंसणेण मुहेण कन्दुएण कीळन्दी इदो एव्व
रमणीयदर्शनेन मुखेन कन्दुकेन क्रीडन्ती इत एव
आअच्छादि । जाव उवसप्पिस्सं ।
आगच्छति । यावद् उपसर्प्स्यामि ।

[निष्क्रान्ता]।

प्रवेशकः ।

[ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा
वासवदत्तया सह]

वासवदत्ता—हळा ! एसो दे कन्दुओ ।
हला ! एष ते कन्दुकः ।

पद्मावती—अय्ये ! भोदु दाणिं एत्तअं ।
आर्ये ! भवतु इदानीम् एतावत् ।

वासवदत्ता—हळा ! अदिचिरं कन्दुएण कीळिअ अहिअसञ्जादराआ
हला ! अतिचिरं कन्दुकेन क्रीडित्वा अधिकसञ्जातरागौ

परकेरआ विअ दे हत्था संवुत्ता ।
परकीयाव् इव ते हस्तौ संवृत्तौ ।

चेटी–कीळदु कीळदु दाव भट्टिदारिआ । णिव्वत्तीअदु दाव अअं
क्रीडतु क्रीडतु तावद् भर्तृदारिका । निर्वर्त्यतां तावद् अयं
कण्णाभावरमणीओ काळो ।
कन्याभावरमणीयः कालः ।

पद्मावती––अय्ये ! किं दाणिं मं ओहसिदुं विअ णिज्झाअसि !
आर्ये ! किम् इदानीं माम् अपहासितुम् इव निध्यायसि ।

वासवदत्ता––णहि णहि । हळा ! अधिअं अज्ज सोहदि । अभिदो विअ
नहि नहि । हला ! अधिकम् अद्य शोभते । अभित इव
दे अज्ज वरमुहं पेक्खामि ।
ते अद्य वरमुखं पश्यामि ।

पद्मावती––अवेहि । मा दाणिं मं ओहस ।
अपेहि । मा इदानीं माम् अपहस ।

वासवदत्ता––एसाह्मि तुह्णीआ भविस्सम्महासेणवहू !
एषास्मि तूष्णीका भविष्यन्महासेनवधूः !

पद्मावती––को एसो महासेणो णाम ।
क एष महासेनो नाम ।

वासवदत्ता––अत्थि उज्जइणीओ राआ पज्जोदो णाम । तस्स बळ-
अस्ति उज्जयिनीयो राजा प्रद्योतो नाम । तस्य बल-
परिमाणणिव्वुत्तं णामहेअं महासेणो त्ति ।
परिमाणनिर्वृत्तं नामधेयं महासेन इति ।

चेटी––भट्टिदारिआ तेण रञ्ञा सह सम्बन्धं णेच्छदि ।
भर्तृदारिका तेन राज्ञा सह संबन्धं नेच्छति ।

वासवदत्ता––अह केण खु दाणिं अभिळसदि ।
अथ केन खल्व् इदानीम् अभिलषति ।

चेटी—अत्थि वच्छराओ उअअणो णाम । तस्स गुणाणि
अस्ति वत्सराज उद्यनो नाम । तस्य गुणान्

भट्टिदारिआ अभिळसादि ।
भर्तृदारिका अभिलषति ।

वासवदत्ता—[आत्मगतम्] अय्यउत्तं भत्तारं अभिळसादि ।
आर्यपुत्रं भर्तारम् अभिलषति ।

[प्रकाशम्] केण कारणेण । why
केन कारणेन ।

चेटी—साणुक्कोसो त्ति । sympathetic ...
सानुक्रोश इति ।

वासवदत्ता—[आत्मगतम्] जाणामि जाणामि । अअं वि जणो
जानामि जानामि । अयम् अपि जन

एव्वं उम्मादिदो ।
एवम् उन्मादितः ।

चेटी—भट्टिदारिए ! जदि सो राआ विरूवो भवे ।
भर्तृदारिके ! यदि स राजा विरूपो भवेत् ।

वासवदत्ता—णहि णहि । दंसणीओ एव्व ।
नहि नहि । दर्शनीय एव ।

पद्मावती—अय्ये ! कहं तुवं जाणासि ।
आर्ये कथं त्वं जानासि ।

वासवदत्ता—[आत्मगतम्] अय्यउत्तपक्खवादेण अदिक्कन्दो
आर्यपुत्रपक्षपातेन अतिक्रान्तः

समुदाआरो । किं दाणिं करिस्सं । होदु दिट्ठं ।
समुदाचारः । किम् इमदानीं करिष्यामि । भवतु दृष्टम् ।

[प्रकाशम्] हळा एव्वं उज्जइणीओ जणो मन्तेदि ।
हला एवम् उज्जयिनीयो जनो मन्त्रयते ।

पद्मावती—जुज्जइ । ण खु एसो उज्जइणीदुल्लहो ।
युज्यते । न खलु एष उज्जयिनीदुर्लभः ।

सव्वजणमणोभिरामं खु सोभग्गं णाम ।
सर्वजनमनोभिरामं खलु सौभाग्यं नाम ।

[ततः प्रविशति धात्री]

धात्री--जेदु भट्टिदारिआ । भट्टिदारिए ! दिण्णासि ।
जयतु भर्तृदारिका । भर्तृदारिके ! दत्तासि ।

वासवदत्ता--अय्ये ! कस्स ।
आर्ये ! कस्मै ।

धात्री--वच्छराअस्स उदअणस्स ।
वत्सराजाय उदयनाय ।

वासवदत्ता--अह कुसळी सो राआ ।
अथ कुशली स राजा ।

धात्री--कुसळी सो आअदो । तस्स भट्टिदारिआ पडिच्छिदा अ ।
कुशली स आगतः । तस्य भर्तृदारिका प्रतीष्टा च ।

वासवदत्ता--अच्चाहिदं ।
अत्याहितम् ।

धात्री--किं एत्थ अच्चाहिदं ।
किम् अत्र अत्याहितम् ।

वासवदत्ता--ण हु किञ्चि । तह णाम सन्तप्पिअ उदासीणो होदि त्ति ।
न खलु किञ्चित् । तथा नाम सन्तप्य उदासीनो भवति इति ।

धात्री--अय्ये ! आअमप्पहाणाणि सुळहपय्यवत्थाणाणि महापुरुसहिअआणि होन्ति ।
आर्ये ! आगमप्रधानानि सुलभपर्यवस्थानानि महापुरुषहृदयानि भवन्ति ।

वासवदत्ता--अय्ये ! सअं एव्व तेण वरिदा ।
आर्ये ! स्वयम् एव तेन वरिता ।

धात्री—णहि णहि । अण्णप्पओअणेण इह आअदस्स अभिजण-
नहि नहि । अन्यप्रयोजनेन इह अगतस्य अभिजन-
विञ्ञाणवओरूवं पेक्खिअ सअं एव्व महाराएण दिण्णा ।
विज्ञानवयोरूपं दृष्ट्वा स्वयम् एव महाराजेन दत्ता ।

वासवदत्ता—[आत्मगतम्] एव्वं । अणवरद्धो दाणिं एत्थ
एवम् । अनपराद्ध इदानीम् अत्र
अय्यउत्तो ।
आर्यपुत्रः । [प्रविश्यापरा]

चेटी—तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किळ सोभणं
त्वरतां त्वरतां तावद् आर्या । अद्य एव किल शोभनं
णक्खत्तं । अज्ज एव्व कोदुअमङ्गळं कादव्वं त्ति अह्माणं
नक्षत्रम् । अद्य एव कौतुकमङ्गलं कर्तव्यम् इत्य् अस्माकं
भट्टिणी भणादि ।
भट्टिनी भणति ।

वासवदत्ता—[आत्मगतम्] जह जह तुवरदि तह तह
यथा यथा त्वरते तथा तथा
अन्धीकरेदि मे हिअअं ।
अन्धीकरोति मे हृदयम् ।

धात्री—एदु एदु भट्टिदारिआ ।
एत्व् एतु भर्तृदारिका ।

[निष्क्रान्ताः सर्वे]

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

[ततः प्रविशति विचिन्तयन्ती वासवदत्ता]

वासवदत्ता--विवाहामोदसङ्कुले अन्तेउरचउस्साले परित्तजिअ
विवाहामोदसंकुले अन्तःपुरचतुश्शाले परित्यज्य
पदुमावदिं इह आअदह्मि पमदवणं । जाव
पद्मावतीम् इह आगतास्मि प्रमदवनम् । यावद्
दाणिं भाअधेअणिव्वुत्तं दुःखं विणोदेमि ।
इदानीं भागधेयनिर्वृत्तं दुःखं विनोदयामि ।

[परिक्रम्य] अहो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ
अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः
संवुत्तो । जाव उवविसामि । [उपविश्य] धञ्ञा
संवृत्तः । यावद् उपविशामि । धन्या
खु चक्कवाअवहू जा अण्णोण्णविरहिदा ण जीवइ ।
खलु चक्रवाकवधूः या अन्योन्यविरहिता न जीवति ।
ण खु अहं पाणाणि परित्तजामि । अय्यउत्तं
न खल्व् अहं प्राणान् परित्यजामि । आर्यपुत्रं
पेक्खामि त्ति एदिणा मणोरहेण जीवामि
पश्यामि इत्य् एतेन मनोरथेन जीवामि
मन्दभाआ ।
मन्दभागा ।

[ततः प्रविशति पुष्पाणि गृहीत्वा चेटी]

चेटी--कहिं णु खु गदा अय्या आवन्तिआ । [परिक्रम्यावलोक्य]
क नु खलु गता आर्या आवन्तिका ।
अम्मो इअं चिन्तासुञ्ञहिअआ णीहारपडिहदचन्दलेहा
अम्मो इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखा
विअ अमण्डिदभद्दअं वेसं धारअन्दी पिअङ्गुसिळापट्टए
इव अमण्डितभद्रकं वेषं धारयन्ती प्रियङ्गुशिलापट्टके

उवविट्ठा । जाव उवसप्पामि । [उपसृत्य] अय्ये
उपविष्टा । यावद् उपसर्पामि । आर्ये
आवन्तिए को काळो तुमं अण्णेसामि ।
आवन्तिके कः कालः त्वाम् अन्विष्यामि ।

वासवदत्ता—किण्णिमित्तं ।
किन्निमित्तम् ।

चेटी—अह्माअं भट्टिणी भणादि महाकुळप्पसूदा सिणिद्धा णिउणा
अस्माकं भट्टिनी भणति महाकुलप्रसूता स्निग्धा निपुणा
त्ति । इमं दाव कोदुअमाळिअं गुह्मदु अय्या ।
इति । इमां तावत् कौतुकमालिकां गुम्फतु आर्या ।

वासवदत्ता—अह कस्स किळ गुह्मिदव्वं ।
अथ कस्मै किल गुम्फितव्यम् ।

चेटी—अह्माअं भट्टिदारिआए ।
अस्माकं भर्तृदारिकायै ।

वासवदत्ता—[आत्मगतम्] एदं पि मए कत्तव्वं आसी । अहो
एतद् अपि मया कर्तव्यम् आसीत् । अहो
अकरुणा खु इस्सरा ।
अकरुणाः खलु ईश्वराः ।

चेटी—अय्ये मा दाणिं अन्जं चिन्तिअ । एसो जामादुओ
आर्ये मा इदानीम् अन्यच् चिन्तयित्वा । एष जामाता
मणिभूमीए ह्णाअदि । सिग्घं दाव गुह्मदु अय्या ।
मणिभूम्यां स्नायति । शीघ्रं तावद् गुम्फतु आर्या ।

वासवदत्ता—[आत्मगतम्] ण सक्कुणोमि अण्णं चिन्तेदुं ।
न शक्नोम्य् अन्यच् चिन्तयितुम् ।
[प्रकाशम्] हळा किं दिट्ठो जामादुओ ।
हळा किं दृष्टो जामाता ।

चेटी--आम दिट्ठो भट्टिदारिआए सिणेहेण अह्माअं
आम दृष्टो भर्तृदारिकायाः स्नेहेन अस्माकं
कोदूहलेण अ ।
कौतूहलेन च ।

वासवदत्ता--कीदिसो जामादुओ ।
कीदृशो जामाता ।

चेटी-अय्ये भणामि दाव ण ईरिसो दिट्ठपुरुवो ।
आर्ये भणामि तावद् न ईदृशो दृष्टपूर्वः ।

वासवदत्ता--हळा भणाहि भणाहि किं दंसणीओ ।
हळा भण भण किं दर्शनीयः ।

चेटी--सक्कं भणिदुं सरचावहीणो कामदेवो त्ति ।
शक्यं भणितुं शरचापहीनः कामदेव इति ।

वासवदत्ता--होदु एत्तअं ।
भवत्व् एतावत् ।

चेटी--किण्णिमित्तं वारेसि ।
किन्निमित्तं वारयसि ।

वासवदत्ता--अजुत्तं परपुरुससङ्कित्तणं सोदुं ।
अयुक्तं परपुरुषसङ्कीर्तनं श्रोतुम् ।

चेटी--तेण हि गुह्मदु अय्या सिग्घं ।
तेन हि गुम्फत्व् आर्या शीघ्रम् ।

वासवदत्ता--इयं गुह्मामि । आणेहि दाव ।
इयं गुम्फामि । आनय तावत् ।

चेटी--गह्णदु अय्या ।
गृह्णात्व् आर्या ।

वासवदत्ता--[वर्जयित्वा विलोक्य] इमं दाव ओसहं किं णाम ।
इदं तावद् औषधं किं नाम ।

चेटी—अविहवाकरणं णाम ।
अविधवाकरणं नाम ।

वासवदत्ता—[आतमगतम्] इदं वहुसो गुह्मिदव्वं मम अ
इदं बहुशो गुम्फितव्यं मम च

पदुमावदीए अ । [प्रकाशम्] इदं दाव ओसहं किं णाम ।
पद्मावत्याश् च । इदं तावद् औषधं किं नाम ।

चेटी—सवत्तिमद्दणं णाम ।
सपत्नीमर्दनं नाम ।

वासवदत्ता—इदं ण गुह्मिदव्वं ।
इदं न गुम्फितव्यम् ।

चेटी—कीस ।
कस्मात् ।

वासवदत्ता—उवरदा तस्स भय्या तं णिप्पओअणं त्ति ।
उपरता तस्य भार्या तन् निष्प्रयोजनम् इति ।

[प्रविश्यापरा]

चेटी—तुवरदु तुवरदु अय्या । एसो जामादुओ अविहवाहि
त्वरतां त्वरताम् आर्या । एष जामाता अविधवाभिर्

अब्भन्तरचउस्सालं पवेसीअदि ।
अभ्यन्तरचतुश्शालं प्रवेश्यते ।

वासवदत्ता—अइ वदामि गह्ण एदं ।
अयि वदामि गृहाण एतत् ।

चेटी—सोहणं । अय्ये गच्छामि दाव अहं ।
शोभनम् । आर्ये गच्छामि तावद् अहम् ।

[उभे निष्क्रान्ते]

वासवदत्ता—गदा एसा । अहो अच्चाहिदं । अय्यउत्तो वि णाम
गता एषा । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम
परकेरओ संवुत्तो । अविदा सय्याए मम दुक्खं
परकीयः संवृत्तः । अविदा शय्यायां मम दुःखं
विणोदेमि जादि णिद्दं ळभामि ।
विनोदयामि यदि निद्रां लभे ।

[निष्क्रान्ता]

तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

[ततः प्रविशति विदूषकः]

विदूषकः—[सहर्षम्] भो दिट्ठिआ तत्तहोदो वच्छराअस्स अभि-
भो दिष्ट्या तत्रभवतो वत्सराजस्य अभि-
प्पेदविवाहमङ्गळरमणिज्जो काळो दिट्ठो । भो को
प्रेतविवाहमङ्गलरमणीयः कालो दृष्टः । भोः को
णाम एदं जाणादि तादिसे वयं अणत्थसळिला-
नाम एतज् जानाति तादृशे वयम् अनर्थसलिला-
वत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति । इदाणिं
वर्ते प्रक्षिप्ताः पुनर् उन्मङ्क्ष्याम इति । इदानीं
पासादेसु वसीअदि अन्देउरदिग्घिआसु ह्णाईअदि
प्रासादेषु उष्यते अन्तःपुरदीर्घिकासु स्नायते
पकिदिमउरसुउमाराणि मोदअखज्जआणि खज्जीअन्ति
प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्ते
त्ति अणच्छरसंवासो उत्तरकुरुवासो मए अणुभवी-
इत्य् अनप्सरस्संवास उत्तरकुरुवासो मया अनुभू-
अदि । एक्को खु महन्तो दोसो । मम आहारो
यते । एकः खलु महान् दोषः । मम आहारः
सुट्ठु ण परिणमदि । सुप्पच्छदणाए सय्याए णिद्दं
सुष्ठु न परिणमति । सुप्रच्छदनायां शय्यायां निद्रां
ण ळभामि । जह वादसोणिदं अभिदो विअ वत्तादि
न लभे । यथा वातशोणितम् अभित इव वर्तत
त्ति पेक्खामि । भो सुहं णामअपरिभूदं
इति पश्यामि । भोः सुखं नामयपरिभूतम्
अकल्लवत्तं च ।
अकल्यवर्तं च ।

[ततः प्रविशति चेटी]

चेटी—कहिं णु खु गदो अय्यवसन्तओ । [परिक्रम्यावलोक्य]
कुत्र नु खलु गत आर्यवसन्तकः ।

अह्मो एसो अय्यवसन्तओ । [उपगम्य] अय्य वसन्तअ
अहो एष आर्यवसन्तकः । आर्य वसन्तक
को काळो तुमं अण्णेसामि ।
कः कालः त्वाम् अन्विष्यामि । I have been searching you for a long time

विदूषकः—[दृष्ट्वा] किं णिमित्तं भद्दे मं अण्णेससि ।
किन् निमित्तं भद्रे माम् अन्विष्यसि ।

चेटी—अह्माणं भट्टिणी भणादि अवि ह्णादो जामादुओ त्ति ।
अस्माकं भट्टिनी भणति अपि स्नातो जामाता इति ।

विदूषकः—किं णिमित्तं भोदि पुच्छदि ।
कि निमित्तं भवति पृच्छति ।

चेटी—किमण्णं । सुमणावण्णअं आणेमि त्ति ।
किमन्यत् । सुमनोवर्णकम् आनयामि इति । flowers & unguent.

विदूषकः—ह्णादो तत्तभवं । सव्वं आणेदु भोदी वज्जिअ
स्नातस् तत्रभवान् । सर्वम् आनयतु भवती वर्जयित्वा
भोअणं ।
भोजनम् ।

चेटी—किं णिमित्तं वारेसि भोअणं ।
किन् निमित्तं वारयसि भोजनम् ।

विदूषकः—अधण्णस्स मम कोइळाणं अक्खिपरिवट्टो विअ
अधन्यस्य मम कोकिलानाम् अक्षिपरिवर्त इव
कुक्खिपरिवट्टो संवुत्तो ।
कुक्षिपरिवर्तः संवृत्तः derangement in my stomach.

चेटी—ईदिसो एव्व होहि ।
ईदृश एव भव ।

विदूषकः—गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं
गच्छतु भवती । यावद् अहम् अपि तत्रभवतः सकाशं
गच्छामि ।
गच्छामि ।

[निष्क्रान्तौ]

प्रवेशकः ।

[ततः प्रविशति सपरिवारा पद्मावती आवन्तिकावेषधारिणी वासवदत्ता च]

चेटी—किं णिमित्तं भट्टिदारिआ पमदवणं आअदा ।
किन् निमित्तं भर्तृदारिका प्रमदवनम् आगता ।

पद्मावती—हळा ताणि दाव सेहाळिआगुह्मआणि पेक्खामि
हळा ते तावत् शेफालिकागुल्मकाः पश्यामि
कुसुमिदाणि वा ण वेत्ति ।
कुसुमिता वा न वेति ।

चेटी—भट्टिदारिए ताणि कुसुमिदाणि णाम । पवाळन्तरिदेहिं
भर्तृदारिके ते कुसुमिता नाम । प्रवालान्तरितैर्
विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं ।
इव मौक्तिकलम्बकैर् आचिताः कुसुमैः ।

पद्मावती—हळा जदि एव्वं किं दाणिं विळम्बेसि ।
हळा यद्य् एवं किम् इदानीं विलम्बसे ।

चेटी—तेण हि इमस्सिं सिळावट्टए मुहुत्तअं उपविसदु
तेन ह्य् अस्मिन् शिलापट्टके मुहूर्तकम् उपविशतु
भट्टिदारिआ । जाव अहं वि कुसुमावचअं करेमि ।
भर्तृदारिका । यावद् अहम् अपि कुसुमावचयं करोमि ।

पद्मावती—अय्ये किं एत्थ उपविसामो ।
आर्ये किम् अत्र उपविशामः ।

वासवदत्ता—एव्वं होदु ।
एवं भवतु । [उभे उपविशतः]

चेटी—[तथा कृत्वा] पेक्खदु पेक्खदु भट्टिदारिआ अद्धमणसिळा-
पश्यतु पश्यतु भर्तृदारिका अर्धमनश्शिला-
वट्टएहिं विअ सेहाळिआकुसुमेहि पूरिअं मे अञ्जळिं ।
पट्टकैर् इव शेफालिकाकुसुमैः पूरितो मे ऽञ्जलिः ।

पद्मावती—[दृष्ट्वा] अहो विइत्तदा कुसुमाणं । पेक्खदु
अहो विचित्रता कुसुमानाम् । पश्यतु
पेक्खदु अय्या ।
पश्यत्व् आर्या ।

वासवदत्ता—अहो दस्सणीअदा कुसुमाणं ।
अहो दर्शनीयता कुसुमानाम् ।

चेटी--भट्टिदारिए किं भूयो अवइणुस्सं ।
भर्तृदारिके किं भूयो ऽवचेष्यामि ।

पद्मावती--हळा मा मा भूयो अवइणिअ ।
हळा मा मा भूयो ऽवचित्य ।

वासवदत्ता--हळा किं णिमित्तं वारेसि ।
हळा किन् निमित्तं वारयसि ।

पद्मावती--अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ
आर्यपुत्र इह आगत्य इमां कुसुमसमृद्धिं दृष्ट्वा
सम्माणिदा भवेअं ।
सम्मानिता भवेयम् ।

वासवदत्ता--हळा पिओ दे भत्ता ।
हळा प्रियस् ते भर्ता ।

पद्मावती–अय्ये ण आणामि अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि ।
आर्ये न जानामि आर्यपुत्रेण विरहिता उत्कण्ठिता भवामि

वासवदत्ता—[आत्मगतम्] दुक्खरं खु अहं करोमि । इअं वि
दुष्करं खलु अहं करोमि। इयम् अपि
णाम एव्वं मन्तेदि ।
नाम एवं मन्त्रयते ।

चेटी—अभिजादं खु भट्टिदारिआए मन्तिदं पिओ मे भत्तेति।
अभिजातं खलु भर्तृदारिकया मन्त्रितं प्रियो मे भर्तेति।

nobly said by her and

पद्मावती—एक्को खु मे सन्देहो ।
एकः खलु मे सन्देहः ।

वासवदत्ता—किं किं ।
किं किम्।

पद्मावती—जह मम अय्यउत्तो तह एव्व अय्याए वासवदत्ताए त्ति।
यथा मम आर्यपुत्रस् तथा एव आर्याया वासवदत्ताया इति।

वासवदत्ता—अदो वि अहिअं ।
अतो ऽप्य् अधिकम्।

पद्मावती—कहं तुवं जाणासि ।
कथं त्वं जानासि ।

वासवदत्ता—[आत्मगतम्] हं अय्यउत्तपक्खवादेण अदिक्कन्दो
हम् आर्यपुत्रपक्षपातेन अतिक्रान्तः
समुदाआरो । एव्वं दाव भणिस्सं । [प्रकाशम्]
समुदाचारः। एवं तावद् भणिष्यामि ।
जइ अप्पो सिणेहो सा सजणं ण परित्तजदि ।
यद्य् अल्पः स्नेहः सा स्वजनं न परित्यजति ।

relatives

पद्मावती—होदव्वं ।
भवितव्यम्।

चेटी—भट्टिदारिए साहु भट्टारं भणाहि अहं पि वीणं
भर्तृदारिके साधु भर्तारं भण अहम् अपि वीणां

सिक्खिस्सामि त्ति ।
शिक्षिष्य इति ।

पद्मावती—उत्तो मए अय्यउत्तो ।
उक्तो मया आर्यपुत्रः ।

वासवदत्ता—तदो किं भणिदं ।
ततः किं भणितम् ।

पद्मावती—अभणिअ किञ्चि दिग्घं णिस्ससिअ तुह्णीओ
अभणित्वा किञ्चिद् दीर्घं निःश्वस्य तूष्णीकः
संवुत्तो ।
संवृत्तः ।

वासवदत्ता—तदो तुवं किं विअ तक्केसि ।
ततस् त्वं किम् इव तर्कयसि ।

पद्मावती—तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ
तर्कयाम्य् आर्याया वासवदत्ताया गुणान् स्मृत्वा
दक्खिण्णदाए मम अग्गदो ण रोदिदि त्ति ।
दाक्षिण्यतया मम अग्रतो न रोदिति इति ।

वासवदत्ता—[आत्मगतम्] धञ्ञा खु ह्मि जदि एव्वं
धन्या खल्व् अस्मि यद्य् एवं
सच्चं भवे ।
सत्यं भवेत् ।

[ततः प्रविशति राजा विदूषकश्च]

विदूषकः—ही ही । पचिअपडिअबन्धुजीवकुसुमविरळवादरमणिज्जं
ही ही । प्रचितपतितबन्धुजीवकुसुमविरलपातरमणीयं
पमदवणं । इदो दाव भवं ।
प्रमदवनम् । इतस् तावद् भवान् ।

राजा—वयस्य वसन्तक अयमहमागच्छामि ।

कामेनोज्ञयिनीं गते मयि तदा कामप्यवस्थां गते
दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।
तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं
पञ्चेषु र्मदनो यदा कथमयं षष्ठः शरः पातितः ॥१॥

विदूषकः—कहिं णु खु गदा तत्तहोदी पदुमावदी । ळदामण्डवं
कुत्र नु खलु गता तत्रभवती पद्मावती । लतामण्डपं
गदा भवे । उदाहो असणकुसुमसञ्चिदं वग्घचम्मावगुण्ठिदं विअ पव्वदतिळअं णाम सिळापट्टअं गदा
गता भवेत् । उताहो असनकुसुमसञ्चितं व्याघ्रचर्मावगुण्ठितम् इव पर्वततिलकं नाम शिलापट्टकं गता
भवे । आदु अधिअकडुअगन्धसत्तच्छदवणं पविट्ठा
भवेत् । अथवा अधिककटुकगन्धसप्तच्छदवनं प्रविष्टा
भवे । अहव आळिहिदमिअपक्खिसङ्कुळं दारुपव्वदअं
भवेत् । अथवा आलिखितमृगपक्षिसङ्कुलं दारुपर्वतकं
गदा भवे [ऊर्ध्वमवलोक्य] ही ही सरअकाळणिम्मळे
गता भवेत् । ही ही शरत्कालनिर्मले
अन्तरिक्खे पसादिअबळदेवबाहुदंसणीअं सारसपन्तिं
ऽन्तरिक्षे प्रसादितबलदेवबाहुदर्शनीयां सारसपंक्तिं
जाव समाहिदं गच्छन्तिं पेक्खदु दाव भवं ।
यावत् समाहितं गच्छन्तीं पश्यतु तावद् भवान् ।

राजा—वयस्य पश्याम्येनाम्

ऋज्वायतां च विरलां च नतोन्नतां च
सप्तर्षिवंशकुटिलां च निवर्तनेषु ।
निर्मुच्यमानभुजगोदरनिर्मलस्य
सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

चेटी—पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाळा-
पश्यतु पश्यतु भर्तृदारिका एतां कोकनदमाला-

पण्डररमणीअं सारसपन्तिं जाव समाहिदं गच्छन्तिं ।
पाण्डुररमणीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीम्
अम्मो भट्टा ।
अहो भर्ता ।

पद्मावती—हं अय्यउत्तो । अय्ये तव कारणादो अय्यउत्तदंसणं
हम् आर्यपुत्रः । आर्ये तव कारणाद् आर्यपुत्रदर्शनं
परिहरामि । ता इमं दाव माहवीळदामण्डवं पविसामो
परिहरामि । तद् इमं तावन्माधवीलतामण्डपं प्रविशामः

वासवदत्ता—एव्वं होदु ।
एवं भवतु । [तथा कुर्वन्ति]

विदूषकः—तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे ।
तत्रभवती पद्मावती इह आगत्य निर्गता भवेत् ।

राजा—कथं भवान् जानाति ।

विदूषकः—इमाणि अवइदकुसुमाणि सेफाळिआगुच्छआणि
इमान् अपाचितकुसुमान् शेफालिकागुच्छकान्
पेक्खदु दाव भवं ।
प्रेक्षतां तावद् भवान् ।

राजा—अहो विचित्रता कुसुमस्य वसन्तक ।

वासवदत्ता—[आत्मगतम्] वसन्तअसंकित्तणेण अहं पुण जाणामि
वसन्तकसंकीर्तनेन अहं पुनर् जानामि
उज्जइणीए वत्तामि त्ति ।
उज्जयिन्यां वर्त इति ।

राजा—वसन्तक अस्मिन्नेवासीनौ शिलातले पद्मावतीं प्रती-
क्षिष्यावहे ।

विदूषकः—भो तह । [उपविश्योत्थाय] ही ही सरअकाळतिक्खो
भोस्तथा । ही ही शरत्कालतीक्ष्णो

दुस्सहो आदवो। ता इमं दाव माहवीमण्डवं पविसामो।

दुःसह आतपः। तद् इमं तावन्माधवीमण्डपं प्रविशावः।

राजा—बाढम्। गच्छाग्रतः।

विदूषकः—एव्वं होदु।

एवं भवतु। [उभौ परिक्रामतः]

पद्मावती—सव्वं आउळं कत्तुकामो अय्यवसन्तओ। किं दाणिं करेह्म।

सर्वम् आकुलं कर्तुकाम आर्यवसन्तकः। किम् इदानीं कुर्मः।

चेटी—भट्टिदारिए एदं महुअरपरिणिळीणं ओळंबळदं ओधूय

भर्तृदारिके एतां मधुकरपरिनिलीनाम् अवलम्बलताम् अवधूय

भट्टारं वारइस्सं।

भर्तारं वारयिष्यामि।

पद्मावती—एव्वं करेहि।

एवं कुरु। [चेटी तथा करोति]

विदूषकः—अविहा अविहा चिट्ठदु चिट्ठदु दाव भवं।

अविह अविह तिष्ठतु तिष्ठतु तावद् भवान्।

राजा—किमर्थम्।

विदूषकः—दासीएपुत्तेहि महुअरेहि पीडिदो ह्मि।

दास्याःपुत्रैर् मधुकरैः पीडितोऽस्मि।

राजा—मा मा भवानेवम्। मधुकरसन्त्रासः परिहार्यः। पश्य

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः।
पादन्यासविषण्णा वयमिव कान्तावियुक्ताः स्युः॥ ३॥

तस्मादिहैवासिष्यावहे।

विदूषकः—एव्वं होदु।

एवं भवतु। [उभावुपविशतः]

चेटी—भट्टिदारिए रुद्धा खु ह्म वयं।

भर्तृदारिके रुद्धाः खलु स्मो वयम्।

पद्मावती—दिट्ठिआ उवविट्ठो अय्यउत्तो ।
दिष्ट्या उपविष्ट आर्यपुत्रः ।

वासवदत्ता—[आत्मगतम्] दिट्ठिआ पकिदित्थसरीरो अय्यउत्तो ।
दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः ।

चेटी—भट्टिदारिए सस्सुपादा खु अय्याए दिट्ठी ।
भर्तृदारिके साश्रुपाता खलु आर्याया दृष्टिः ।

वासवदत्ता—एसा खु महुअराणं अविणआदो कासकुसुमरेणुणा
एषा खलु मधुकराणाम् अविनयात् काशकुसुमरेणुना
पडिदेन सोदआ मे दिट्ठी ।
पतितेन सोदका मे दृष्टिः ।

पद्मावती—जुज्जइ ।
युज्यते ।

विदूषकः—भो सुण्णं खु इदं पमदवणं । पुच्छिदव्वं किञ्चि
भोः शून्यं खलु इदं प्रमदवनम् । प्रष्टव्यं किञ्चद्
अत्थि । पुच्छामि भवन्तं ।
अस्ति । पृच्छामि भवन्तम् ।

राजा—छन्दतः ।

विदूषकः—का भवदो पिआ तदाणिं तत्तहोदी वासवदत्ता
का भवतः प्रिया तदानीं तत्रभवती वासवदत्ता
इदाणिं पदुमावदी वा ।
इदानीं पद्मावती वा ।

राजा—किमिदानीं भवान् महति बहुमानसङ्कटे मां न्यस्यति ।

पद्मावती—हळा जादिसे सङ्कडे निक्खित्तो अय्यउत्तो ।
हळा यादृशे सङ्कटे निक्षिप्त आर्यपुत्रः ।

वासवदत्ता—[आत्मगतम्] अहं अ मन्दभाआ ।
अहं च मन्दभागा ।

विदूषकः—सेरं सेरं भणादु भवं । एका उवरदा अवरा
स्वैरं स्वैरं भणतु भवान् । एका उपरता अपरा

असण्णिहिदा ।

असन्निहिता ।

राजा—वयस्य न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः ।

पद्मावती—एत्तएण भणिदं अय्यउत्तेन ।

एतावता भणितम् आर्यपुत्रेण ।

विदूषकः—भो सच्चेण सवामि कस्स वि ण आचक्खिस्सं ।

भोः सत्येन शपामि कस्मा अपि न आख्यास्ये ।

एसा सन्दट्टा मे जीहा ।

एषा सन्दष्टा मे जिह्वा ।

राजा—नोत्सहे सखे वक्तुम् ।

पद्मावती—अहो इमस्स पुरोभाइदा । एत्तिएण हिअअं ण जाणादि ।

अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति ।

विदूषकः—किं ण भणादि मम । अणाचक्खिअ इमादो सिळा-

किं न भणति मम । अनाख्याय अस्माच् छिला-

वट्टआदो ण सक्कं एक्कपदं वि गमिदुं । एसो

पट्टकान् न शक्यम् एकपदम् अपि गन्तुम् । एष

रुद्धो अत्तभवं ।

रुद्धोऽत्रभवान् ।

राजा—किं बलात्कारेण ।

विदूषकः—आम बळक्कारेण ।

आम बलात्कारेण ।

राजा—तेन हि पश्यामस्तावत् ।

विदूषकः—पसीददु पसीददु भवं । वअस्सभावेण साविदो सि ।

प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि ।

जइ सच्चं ण भणासि ।

यदि सत्यं न भणसि ।

राजा—का गतिः । श्रूयताम् ।

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ४ ॥

वासवदत्ता—[आत्मगतम्] भोदु भोदु । दिण्णं वेदणं इमस्स
भवतु भवतु । दत्त वेतनम् अस्य
परिखेदस्स । अहो अञ्ञादवासं पि एत्थ बहु-
परिखेदस्य । अहो अज्ञातवासो ऽप्य् अत्र बहु-
गुणं सम्पज्जइ ।
गुणः सम्पद्यते ।

चेटी—भट्टिदारिए अदक्खिञ्ञो खु भट्टा ।
भर्तृदारिके अदाक्षिण्यः खलु भर्ता ।

पद्मावती—हळा मा मा एव्वं । सदक्खिञ्ञो एव्व अय्यउत्तो ।
हळा मा मा एवम् । सदाक्षिण्य एव आर्यपुत्रः ।
जो इदाणिं वि अय्याए वासवदत्ताए गुणाणि
य इदानीम् अप्य् आर्याया वासवदत्ताया गुणान्
सुमरदि ।
स्मरति ।

वासवदत्ता—भद्दे अभिजणस्स सदिसं मन्तिदं ।
भद्रे अभिजनस्य सदृशं मन्त्रितम् ।

राजा—उक्तं मया । भवानिदानीं कथयतु । का भवतः प्रिया
तदा वासवदत्ता इदानीं पद्मावती वा ।

पद्मावती—अय्यउत्तो पि वसन्तओ संवुत्तो ।
आर्यपुत्रो ऽपि वसन्तकः संवृत्तः ।

विदूषकः—किं मे विप्पळविदेण । उभओ वि तत्तहोदीओ मे
किं मे विप्रलपितेन । उभे अपि तत्रभवत्यौ मे
बहुमदाओ ।
बहुमते ।

राजा—वैधेय मामेवं बलाच्छ्रुत्वा किमिदानीं नाभिभाषसे ।

विदूषकः—किं मं पि बळक्कारेण ।
किं माम् अपि बलात्कारेण ।

राजा—अथ किं बलात्कारेण ।

विदूषकः—तेण हि ण सक्कं सोदुं ।
तेन हि न शक्यं श्रोतुम् ।

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः—इदाणिं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहु-
इदानीं शृणोतु भवान् । तत्रभवती वासवदत्ता मे बहु-
मदा । तत्तहोदी पदुमावदी तरुणी दस्सणीआ अको-
मता । तत्रभवती पद्मावती तरुणी दर्शनीया अको-
वणा अणहङ्कारा महुरवाआ सदक्खिञ्जा । अअं च
पना अनहङ्कारा मधुरवाक् सदाक्षिण्या । अयं च
अवरो महन्तो गुणो सिणिद्धेण भोअणेण मं पच्चु-
अपरो महान् गुणः स्निग्धेन भोजनेन मां प्रत्यु-
ग्गच्छइ वासवदत्ता कहिं णु खु गदो अय्य-
द्गच्छति वासवदत्ता कुत्र नु खलु गत आर्य-
वसन्तओ त्ति ।
वसन्तक इति ।

वासवदत्ता—भोदु भोदु वसन्तअ सुमरेहि दाणिं एदं ।
भवतु भवतु वसन्तक स्मर इदानीम् एताम् ।

राजा—भवतु भवतु वसन्तक सर्वमेतत् कथयिष्ये देव्यै वास-
वदत्तायै ।

विदूषकः—अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु
अविहा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलु
उवरदा वासवदत्ता ।
उपरता वासवदत्ता ।

राजा—[सविषादम्] एवम् । उपरता वासवदत्ता ।

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।
ततो वाणी तथैवेयं पूर्वाभ्यासेन निस्सृता ॥ ५ ॥

पद्मावती—रमणीओ खु कहाजोओ णिसंसेण विसंवादिओ ।
रमणीयः खलु कथायोगो नृशंसेन विसंवादितः ।

वासवदत्ता—[आत्मगतम्] भोदु भोदु विस्सत्थह्मि । अहो
भवतु भवतु विश्वस्तास्मि । अहो
पिअं णाम । ईदिसं वअणं अप्पच्चक्खं सुणीअदि ।
प्रियं नाम । ईदृशं वचनम् अप्रत्यक्षं श्रूयते ।

विदूषकः—धारेदु धारेदु भवं । अणदिक्कमणीओ हि विही ।
धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः ।
ईदिसं दाणिं एदं ।
ईदृशम् इदानीम् एतत् ।

राजा—वयस्य न जानाति भवानवस्थाम् । कुतः
दुःखं त्यक्तुं बद्धमूलोऽनुरागः
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
यात्रा त्वेषा यद् विमुच्येह बाष्पं
प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥ ६ ॥

विदूषकः—अस्सुपादकिळिण्णं खु तत्तहोदो मुहं । जाव
अश्रुपातक्लिन्नं खलु तत्रभवतो मुखम् । यावत्
मुहोदअं आणेमि । [निष्क्रान्तः]
मुखोदकम् आनयामि ।

पद्मावती—अय्ये बप्फाउळपडन्तरिदं अय्यउत्तस्स मुहं । जाव
आर्ये बाष्पाकुलपटान्तरितम् आर्यपुत्रस्य मुखम् । यावत्
णिक्कमह्म ।
निष्क्रामामः ।

वासवदत्ता—एव्वं होदु । अहव चिट्ठ तुवं । उक्कण्ठिदं भत्तारं
एवं भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठितं भर्तारम्

उज्झिअ अजुत्तं णिग्गमणं । अहं एव्व गमिस्सं ।
उज्झित्व अयुक्तं निर्गमनम् । अहम् एव गमिष्यामि ।

चेटी—सुट्ठु अय्या भणादि । उवसप्पदु दाव भट्टिदारिआ ।
सुष्ठ्व् आर्या भणति । उपसर्पतु तावद् भर्तृदारिका ।

पद्मावती—किं णु खु पविसामि ।
किं नु खलु प्रविशामि ।

वासवदत्ता—हळा पविस । [इत्युक्त्वा निष्क्रान्ता]
हळा प्रविश ।

[प्रविश्य]

विदूषकः—[नलिनीपत्रेण जलं गृहीत्वा] एसा तत्तहोदी पदुमावदी ।
एषा तत्रभवती पद्मावती ।

पद्मावती—अय्य वसन्तअ किं एदं ।
आर्य वसन्तक किम् एतत् ।

विदूषकः—एदं इदं । इदं एदं ।
एतद् इदम् । इदम् एतत् ।

पद्मावती—भणादु भणादु अय्यो भणादु ।
भणतु भणत्व् आर्यो भणतु ।

विदूषकः—भोदि वादणीदेण कासकुसुमरेणुणा अक्खिणिपडिदेण
भवति वातनीतेन काशकुसुमरेणुना अक्षिनिपतितेन
सस्सुपादं खु तत्तहोदो मुहं । ता गह्णदु होदी इदं
साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवती इदम्
मुहोदअं ।
मुखोदकम् ।

पद्मावती—[आत्मगतम्] अहो सदक्खिञ्ञस्स जणस्स परिजणो
अहो सदाक्षिण्यस्य जनस्य परिजनो
वि सदक्खिञ्ञो एव्व होदी । [उपेत्य] जेदु अय्य-
ऽपि सदाक्षिण्य एव भवति । जयत्व् आर्य-

उत्तो । इदं मुहोदअं ।

पुत्रः । इदं मुखोदकम् ।

राजा—अये पद्मावती । [अपवार्य] वसन्तक किमिदम् ।

विदूषकः—[कर्णे] एव्वं विअ ।

एवम् इव ।

राजा—साधु वसन्तक साधु । [आचम्य] पद्मावती आस्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि । [उपविशति]

यद् आर्यपुत्र आज्ञापयति ।

राजा—पद्मावति

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ ७ ॥

[आत्मगतम्]

इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।
कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥ ८ ॥

विदूषकः—उइदं तत्तहोदो मअधराअस्स अवरह्णकाळे भवन्तं

उचितं तत्रभवतो मगधराजस्य अपराह्णकाले भवन्तम्

अग्गदो करिअ सुहिज्जणदंसणं । सक्कारो हि णाम

अग्रतः कृत्वा सुहृज्जनदर्शनम् । सत्कारो हि नाम

सक्कारेण पडिच्छिदो पीदिं उप्पादेदि । ता उट्ठेदु

सत्कारेण प्रतीष्टः प्रीतिम उत्पादयति । तद् उत्तिष्ठतु

दाव भवं ।

तावद् भवान् ।

राजा—बाढम् । प्रथमः कल्पः । उत्थाय]

गुणाणां वा विशालानां सत्काराणां च नित्यशः ।
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ ९ ॥

[निष्क्रान्ताः सर्वे]

चतुर्थोऽङ्कः ।

अथ पञ्चमोऽङ्कः ।

[ततः प्रविशति पद्मिनिका]

पद्मिनिका—महुअरिए महुअरिए आअच्छ दाव सिग्घं ।
मधुकरिके मधुकरिके आगच्छ तावच्छीघ्रम् ।

[प्रविश्य]

मधुकरिका—हळा इअह्मि । किं करीअदु ।
हळा इयमस्मि । किं क्रियताम् ।

पद्मिनिका—हळा किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी
हळा किं न जानासि त्वं भर्तृदारिका पद्मावती
सीसवेदणाए दुक्खाविदेत्ति ।
शीर्षवेदनया दुःखितेति ।

मधुकरिका—हद्धि ।
हा धिक् ।

पद्मिनिका—हळा गच्छ सिग्घं । अय्यं आवन्तिअं सद्दावेहि ।
हळा गच्छ शीघ्रम् । आर्याम् आवन्तिकां शब्दापय ।
केवलं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि ।
केवलं भर्तृदारिकायाः शीर्षवेदनाम् एव निवेदय ।
तदो सअं एव्व आगमिस्सदि ।
ततः स्वयम् एव आगमिष्यति ।

मधुकरिका—हळा किं सा करिस्सदि ।
हळा किं सा करिष्यति ।

पद्मिनिका—सा हु दाणिं महुराहि कहाहि भट्टिदारिआए
सा खल्व् इदानीं मधुराभिः कथाभिर् भर्तृदारिकायाः
सीसवेदणं विणोदेदि ।
शीर्षवेदनां विनोदयति ।

मधुकरिका—जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ।
युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ।

पद्मिनिका—समुद्दगिहके किल सेज्जात्थिण्णा। गच्छ दाणिं तुवं।
समुद्रगृहके किल शय्यास्तीर्णा। गच्छ इदानीं त्वम्।
अहं वि भट्टिणो णिवेदणत्थं अय्यवसन्तअं अण्णेसामि।
अहम् अपि भर्त्रे निवेदनार्थम् आर्यवसन्तकम् अन्विष्यामि

मधुकरिका—एव्वं होदु। [निष्क्रान्ता]
एवं भवतु।

पद्मिनिका—कहिं दाणिं अय्यवसन्तअं पेक्खामि।
कुत्र इदानीम् आर्यवसन्तकं पश्यामि।
[ततः प्रविशति विदूषकः]

विदूषकः—अज्ज खु देवीविओअविहुरहिअअस्स तत्तहोदो
अद्य खलु देवीवियोगविधुरहृदयस्य तत्रभवतो
वच्छराअस्स पदुमावदीपाणिग्गहणसमीरिअस्स
वत्सराजस्य पद्मावतीपाणिग्रहणसमीरितस्य
अच्चन्तसुहावहे मङ्गळोसवे मदणग्गिदाहो अहिअदरं
अत्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहो ऽधिकतरं
वड्ढइ। [पद्मिनिकां विलोक्य] अयि पदुमिणिआ।
वर्धते अयि पद्मिनिका।
पदुमिणिए किं इह वत्तदि।
पद्मिनिके किम् इह वर्तते।

पद्मिनिका—अय्य वसन्तअ किं ण जाणासि तुवं भट्टिदारिआ
आर्य वसन्तक किं न जानासि त्वं भर्तृदारिका
पदुमावदी सीसवेदणाए दुक्खाविदेत्ति।
पद्मावती शीर्षवेदनया दुःखितेति।

विदूषकः—भोदि सच्चं ण जाणामि।
भवति सत्यं न जानामि।

पद्मिनिका—तेण हि भट्टिणो णिवेदेहि णं। जाव अहं वि
तेन हि भर्त्रे निवेदय एनाम्। यावद् अहम् अपि

सीसाणुळेवणं तुवारेमि ।

शीर्षानुलेपनं त्वरयामि ।

विदूषकः—कहिं सअणीअं रइदं पदुमावदीए ।

कुत्र शयनीयं रचितं पद्मावत्याः ।

पद्मिनिका—समुद्दगिहके किळ सेज्जात्थिण्णा ।

समुद्रगृहके किल शय्यास्तीर्णा ।

विदूषकः—गच्छदु भोदी । जाव अहं वि तत्तहोदो णिवेदइस्सं ।

गच्छतु भवती ।यावद् अहम् अपि तत्रभवते निवेदयिष्यामि ।

[निष्क्रान्तौ]

प्रवेशकः

[ततः प्रविशति राजा]

राजा—श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां
कालक्रमेण पुनरागतदारभारः ।
लावाणके हुतवहेन हृताङ्गयष्टिं
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

[प्रविश्य]

विदूषकः—तुवरदु तुवरदु दाव भवं ।

त्वरतां त्वरतां तावद् भवान् ।

राजा—किमर्थम् ।

विदूषकः—तत्रहोदी पदुमावदी सीसवेदणाए दुक्खाविदा ।

तत्रभवती पद्मावती शीर्षवेदनया दुःखिता ।

राजा—कैवमाह ।

विदूषकः—पदुमिणिआए कहिदं ।

पद्मिनिकया कथितम् ।

राजा—भोः कष्टं
रूपश्रिया समुदितां गुणतश्च युक्तां
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।

पूर्वाभिघातसरुजोऽप्यनुभूतदुःख:
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ।

विदूषकः—समुद्दगिहके किळ सेज्जात्थिण्णा ।
समुद्रगृहके किल शय्यास्तीर्णा ।

राजा—तेन हि तस्य मार्गमादेशय ।

विदूषकः—एदु एदु भवं [उभौ परिक्रामतः]
एत्व् एतु भवान् ।

विदूषकः—इदं समुद्दगिहकं । पविसदु भवं ।
इदं समुद्रगृहकम् । प्रविशतु भवान् ।

राजा—पूर्वं प्रविश ।

विदूषकः—भो तह । [प्रविश्य] अविहा चिट्ठदु चिट्ठदु दाव भवं ।
भोः तथा । अविहा तिष्ठतु तिष्ठतु तावद् भवान् ।

राजा—किमर्थम् ।

विदूषकः—एसो खु दीवप्पभावसूइदरूवो वसुधातळे परिवत्तमाणो-
एष खलु दीपप्रभावसूचितरूपो वसुधातले परिवर्तमानो
अअं काओदरो ।
ऽयं काकोदरः ।

राजा–[प्रविश्यावलोक्य । सस्मितम्] अहो सर्पव्यक्ति वैधेयस्य ।

ऋज्वायतां हि मुखतोरणलोलमालां
भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ।
मन्दानिलेन निशि या परिवर्तमाना
किञ्चित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विदूषकः–[निरूप्य] सुट्ठु भवं भणादि । ण हु अअं काओदरो ।
सुष्ठु भवान् भणति । न खल्व् अयं काकोदरः ।

[प्रविश्यावलोक्य] तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा
तत्रभवती पद्मावती इह आगत्य निर्गता

भवे ।

भवेत् ।

राजा—वयस्य अनागतया भवितव्यम् ।

विदूषकः—कहं भवं जाणादि ।

कथं भवान् जानाति ।

राजा—किमत्र ज्ञेयम् । पश्य

शय्या नावनता तथास्ततसमा न व्याकुलप्रच्छदा

न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।

रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता

प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

विदूषकः—तेण हि इमस्सिं सय्याए मुहुत्तअं उवविसिअ तत्त-

तेन ह्य अस्यां शय्यायां मुहूर्तकम् उपविश्य तत्र-

होदिं पडिवाळेदु भवं ।

भवतीं प्रतिपालयतु भवान् ।

राजा—बाढम् । [उपविश्य] वयस्य निद्रा मां बाधते । कथ्यतां काचित् कथा ।

विदूषकः—अहं कहइस्सं । हों त्ति करेदु अत्तभवं ।

अहं कथयिष्यामि । हों इति करोत्व् अत्रभवान् ।

राजा—बाढम् ।

विदूषकः—अत्थि णअरी उज्जइणी णाम । तहिं अहिअरमणी-

अस्ति नगर्य् उज्जयिनी नाम । तत्र अधिकरमणी-

आणि उदअह्णाणाणि वत्तन्ति किळ ।

यान्य् उदकस्नानानि वर्तन्ते किल ।

राजा—कथमुज्जयिनी नाम ।

विदूषकः—जइ अणभिप्पेदा एसा कहा अण्णं कहइस्सं ।

यद्य् अनभिप्रेता एषा कथा अन्यां कथयिष्यामि ।

राजा—वयस्य न खलु नाभिप्रेतैषा कथा । किन्तु

स्मराम्यवन्त्याधिपतेः सुतायाः
प्रस्थानकाले स्वजनं स्मरन्त्याः ।
बाष्पं प्रवृत्तं नयनान्तलग्नं
स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥

अपि च

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।
हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥

विदूषकः—भोदु अण्णं कहइस्सं । अत्थि णअरं बह्मदत्तं
भवतु अन्यां कथयिष्यामि। अस्ति नगरं ब्रह्मदत्तं
णाम । तहिं किळ राआ कंपिळ्ळो णाम ।
नाम। तत्र किल राजा काम्पिल्यो नाम।

राजा—किमिति किमिति ।

विदूषकः—[पुनस्तदेव पठति]

राजा—मूर्ख राजा ब्रह्मदत्तो नगरं काम्पिल्यमित्यभिधीयताम् ।

विदूषकः—किं राआ बह्मदत्तो णअरं कंपिळ्ळं ।
किं राजा ब्रह्मदत्तो नगरं काम्पिल्यम्।

राजा—एवमेतत् ।

विदूषकः—तेण हि मुहुत्तअं पडिवाळेदु भवं । जाव ओट्ठगअं
तेन हि मुहूर्तकं प्रतिपालयतु भवान्। यावद् ओष्ठगतं
करिस्सं । राआ बह्मदत्तो णअरं कंपिळ्ळं । [इति
करिष्यामि। राजा ब्रह्मदत्तो नगरं काम्पिल्यम्।
बहुशस्तदेव पठति] दाणिं सुणादु भवं । अयि सुत्तो अत्तभवं ।
इदानीं शृणोतु भवान्। अयि सुप्तोऽत्रभवान्।
अदिसीदळा इअं वेळा । अत्तणो पावरअं गह्णिअ
अतिशीतला इयं वेला। आत्मनः प्रावारकं गृहीत्वा
आअमिस्सं । [निष्क्रान्तः]
आगमिष्यामि।

[ततः प्रविशति वासवदत्ता आवन्तिकावेषेण चेटी च]

चेटी—एदु एदु अय्या। दिढं खु भट्टिदारिआ सीसवेदणाए
एत्वेत्व् आर्या। दृढं खलु भर्तृदारिका शीर्षवेदनया
दुक्खाविदा।
दुःखिता ।

वासवदत्ता—हद्धि कहिं सअणीअं रइदं पदुमावदीए।
हाधिक् कुत्र शयनीयं रचितं पद्मावत्याः।

चेटी—समुद्दगिहके किळ सेज्जात्थिण्णा।
समुद्रगृहके किल शय्यास्तीर्णा ।

वासवदत्ता—तेण हि अग्गदो याहि।
तेन ह्य् अग्रतो याहि। [उभे परिक्रामतः]

चेटी—इदं समुद्दगिहकं। पविसदु अय्या । जाव अहं वि
इदं समुद्रगृहकम्। प्रविशत्व् आर्या । यावद् अहम् अपि
सीसाणुळेवणं तुवारेमि। [निष्क्रान्ता]
शीर्षानुलेपनं त्वरयामि।

वासवदत्ता—अहो अकरुणा खु इस्सरा मे। विरहपय्युस्सुअस्स
अहो अकरुणाः खल्व् ईश्वरा मे। विरहपर्युत्सुकस्य
अय्यउत्तस्स विस्समत्थाणभूदा इअं पि णाम पदुमा-
आर्यपुत्रस्य विश्रमस्थानभूता इयमपि नाम पद्मा-
वदी अस्सत्था जादा। जाव पविसामि।
वत्य् अस्वस्था जाता। यावत् प्रविशामि।
[प्रविश्यावलोक्य] अहो परिजणस्स पमादो। अस्सत्थं पदुमा-
अहो परिजनस्य प्रमादः। अस्वस्थां पद्मा-
वदिं केवळं दीवसहाअं करिअ परित्तजदि। इअं
वतीं केवलं दीपसहायां कृत्वा परित्यजति। इयं
पदुमावदी ओसुत्ता। जाव उवविसामि। अहवा
पद्मावत्य् अवसुप्ता। यावद् उपविशामि। अथवा
अन्नासणपरिग्गहेण अप्पो विअ सिणेहो पडि-
अन्यासनपरिग्रहेण अल्प इव स्नेहः प्रति-

The gods. [shows that she believed in many gods.]

भादि। ता इमस्सिं सय्याए उवविसामि। [उपविश्य]
भाति। तद् अस्यां शय्यायाम् उपविशामि।
किं णु हु एदाए सह उववि सन्तीए अज्ज पह्ळा-
किं नु खल्व् एतया सह उपविशन्त्या अद्य प्रह्ला-
दिदं विअ मे हिअअं। दिट्ठिआ अविच्छिण्णसुह-
दितमिव मे हृदयम्। दिष्ट्या अविच्छिन्नसुख-
णिस्सासा। णिव्वुत्तरोआए होदव्वं। अहव एअ-
निःश्वासा। निवृत्तरोगया भवितव्यम्। अथवा एक·
देससंविभाअदाए सअणीअस्स सूएदि मं आ-
देशसंविभागतया शयनीयस्य सूचयति माम् आ-
ळिङ्गेहि त्ति। जाव सइस्सं। [शयनं नाटयति]
लिङ्ग इति। यावच् छयिष्ये।

राजा—[स्वप्नायते] हा वासवदत्ते।

वासवदत्ता—[सहसोत्थाय] हं अय्यउत्तो। ण हु पदुमावदी।
हम् आर्यपुत्रः। न खलु पद्मावती।
किं णु खु दिट्ठह्मि। महन्तो खु अय्यजो-
किं नु खलु दृष्टास्मि। महान् खल्व् आर्ययौ-
अन्धराअणस्स पडिण्णाहारो मम दंसणेण णिप्फळो
गन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः
संवुत्तो।
संवृत्तः।

राजा—हा अवन्तिराजपुत्रि।

वासवदत्ता—दिट्ठिआ सिविणाअदि खु अय्यउत्तो। ण एत्थ
दिष्ट्या स्वप्नायते खल्व् आर्यपुत्रः। न अत्र
कोच्चि जणो। जाव मुहुत्तअं चिट्ठिअ दिट्ठिं हिअअं
कश्चिज् जनः। यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं
च तोसेमि।
च तोषयामि।

राजा—हा प्रिये । हा प्रियशिष्ये । देहि मे प्रतिवचनम् ।

वासवदत्ता—आळवामि भट्टा आळवामि ।
आलपामि भर्तः आलपामि ।

राजा—किं कुपितासि ।

वासवदत्ता—ण हि ण हि दुक्खिदह्मि ।
न हि न हि दुःखितास्मि ।

राजा—यद्यकुपिता किमर्थं नालङ्कृतासि ।

वासवदत्ता—इदो वरं किं ।
इतः वरं किम् ।

राजा—किं विरचिकां स्मरसि ।

वासवदत्ता—[सरोषम्] आ अवेहि । इहावि विरचिआ ।
आ अपेहि । इहापि विरचिका ।

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि । [हस्तौ प्रसारयति]

वासवदत्ता—चिरं ठिदह्मि । को वि मं पेक्खे । ता गमिस्सं ।
चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद् गमिष्यामि ।
अहव सय्यापलम्बिअं अय्यउत्तस्स हत्थं सअणीए
अथवा शय्याप्रलम्बितम् आर्यपुत्रस्य हस्तं शयनीय
आरोविअ गमिस्सं । [तथा कृत्वा निष्क्रान्ता]
आरोप्य गमिष्यामि ।

राजा—[सहसोत्थाय] वासवदत्ते तिष्ठ तिष्ठ । हा धिक् ।
निष्क्रामन् सम्भ्रमेणाहं द्वारपक्षेण ताडितः ।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥

[प्रविश्य]

विदूषकः—अइ पडिबुद्धो अत्तभवं ।
अयि प्रतिबुद्धो ऽत्रभवान् ।

राजा—वयस्य प्रियमावेदये । धरते खलु वासवदत्ता ।

विदूषकः—अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु
अविहा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलु
उवरदा वासवदत्ता ।
उपरता वासवदत्ता ।

राजा—वयस्य मा मैवम् ।

शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।
दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥ ८ ॥

विदूषकः—अविहा असम्भावणीअं एदं ण । आ उदअह्णाण-
अविहा असम्भावनीयम् एतद् न । आ उदकस्नान-
सङ्कित्तणेण तत्तहोदिं चिन्तअन्तेण सा सिविणे दिट्ठा
सङ्कीर्तनेन तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा
भवे ।
भवेत् ।

राजा—एवम् । मया स्वप्नो दृष्टः ।

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।
अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥ ९ ॥

विदूषकः—भो वअस्स एदस्सिं णअरे अवन्तिसुन्दरी णाम
भोः वयस्य एतस्मिन् नगरे ऽवन्तिसुन्दरी नाम
जक्खिणी पडिवसदि । सा तुए दिट्ठा भवे ।
यक्षिणी प्रतिवसति । सा त्वया दृष्टा भवेत् ।

राजा—न न

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।
चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥

अपि च वयस्य पश्य पश्य

योऽयं सन्त्रस्तया देव्या तया बाहुर्निपीडितः ।
स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥

विदूषकः—मा दाणिं भवं अणत्थं चिन्तिअ । एदु एदु
मा इदानीं भवान् अनर्थं चिन्तयित्वा । एतु एतु
भवं । चउस्साळं पविसामो ।
भवान् । चतुःशालं प्रविशावः । [प्रविश्य]

काञ्चुकीयः—जयत्वार्यपुत्रः । अस्माकं महाराजो दर्शको भवन्तमाह । एष खलु भवतोऽमात्यो रुमण्वान् महता बलसमुदयेनोपयातः खल्वारुणिमभिघातयितुम् । तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि सन्नद्धानि । तदुत्तिष्ठतु भवान् । अपि च

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः
पार्ष्णी यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।
यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥१२॥

राजा—[उत्थाय] बाढम् । अयमिदानीम् ।

उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणिं दारुणकर्मदक्षम् ।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥१३॥

[निष्क्रान्ताः सर्वे]

पञ्चमोऽङ्कः

अथ षष्ठोऽङ्कः ।

[ततः प्रविशति काञ्चुकीयः]

काञ्चुकीयः—क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ।

[प्रविश्य]

प्रतीहारी—अय्य अहं विजआ । किं करीअदु ।
आर्य अहं विजया । किं क्रियताम् ।

काञ्चुकीयः—भवति निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदयायोदयनाय । एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः । तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतीहारमुपस्थिताविति ।

प्रतीहारी—अय्य अदेसकाळो पडीहारस्स ।
आर्य अदेशकालः प्रतीहारस्य ।

काञ्चुकीयः—कथमदेशकालो नाम ।

प्रतीहारी—सुणादु अय्यो । अज्ज भट्टिणो सुय्यामुहप्पासाद-
श्रृणोत्व् आर्यः । अद्य भर्तुः सूर्यामुखप्रासाद-
गदेण केणवि वीणा वादिदा । तं च सुणिअ भट्टिणा
गतेन केनापि वीणा वादिता । तं च श्रुत्वा भर्त्रा
भणिअं घोसवदीए सद्दो विअ सुणीआदि त्ति ।
भणितं घोषवत्याः शब्द इव श्रूयत इति ।

काञ्चुकीयः—ततस्ततः ।

प्रतीहारी—तदो तहिं गच्छिअ पुच्छिदो । कुदो इमाए वीणाए
ततस् तत्र गत्वा पृष्टः । कुतोऽस्या वीणाया
आगमो त्ति । तेण भणिअं । अह्मेहिं णम्मदातीरे
आगम इति । तेन भणितम् । अस्माभिर नर्मदातीरे

कुच्चगुम्मळग्गा दिट्ठा । जइ प्पओअणं इमाए उवणी-
कूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजनम् अनया उपनी-
अदु भट्टिणोत्ति । तं च उवणीदं अङ्के करिअ मोहं
यतां भर्त्र इति । तां च उपनीताम् अङ्के कृत्वा मोहं
गदो भट्टा । तदो मोहप्पच्चागदेण बप्फपय्याउळेण
गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्याकुलेन
मुहेण भट्टिणा भणिअं । दिट्ठासि घोसवदि । सा
मुखेन भर्त्रा भणितम् । दृष्टासि घोषवति । सा
खु ण दिस्सदि त्ति । अय्य ईदिसो अणवसरो ।
खलु न दृश्यत इति । आर्य ईदृशो ऽनवसरः ।
कहं णिवेदेमि ।
कथं निवेदयामि ।

काञ्चुकीयः—भवति निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—अय्य इअं णिवेदेमि । एषो भट्टा सुय्यामुहप्पासा-
आर्य इयं निवेदयामि । एष भर्ता सूर्यामुखप्रासा-
दादो ओदरइ । ता इह एव्व णिवेदइस्सं ।
दाद् अवतरति । तद् इह एव निवेदयिष्यामि ।

काञ्चुकीयः—भवति तथा । [उभौ निष्क्रान्तौ]

मिश्रविष्कम्भकः ।

[ततः प्रविशति राजा विदूषकश्च ।]

राजा—श्रुतिसुखनिनदे कथं नु देव्याः

स्तनयुगले जघनस्थले च सुप्ता ।
विहगगणरजोविकीर्णदण्डा
प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च, अस्निग्धासि घोषवति या तपस्विन्या न स्मरसि
श्रोणीसमुद्वहनपार्श्वनिपीडितानि

Vidya Sagar

खेदस्तनान्तरसुखान्युपगूहितानि ।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

विदूषकः—अळं दाणिं भवं अदिमत्तं सन्तप्पिअ ।
अलम् इदानीं भवान् अतिमात्रं सन्तप्य ।

राजा—वयस्य मा मैवम् ।
चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ ३ ॥

वसन्तक शिल्पिजनसकाशान्नवयोगां घोषवतीं कृत्वा शीघ्रमानय ।

विदूषकः—जं भवं आणवेदि । [वीणां गृहीत्वा निष्क्रान्तः]
यद् भवान् आज्ञापयति ।

[प्रविश्य]

प्रतीहारी—जेदु भट्टा । एसो खु महासेणस्स सआसादो
जयतु भर्ता । एष खलु महासेनस्य सकाशाद्
रब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदा
रैभ्यसगोत्रः काञ्चुकीयो देव्या अङ्गारवत्या प्रेषिता
अय्या वसुन्धरा णाम वासवदत्ताधत्ती अ पडिहारं
आर्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारम्
उवट्टिदा ।
उपस्थितौ ।

राजा—तेन हि पद्मावती तावदाहूयताम् ।

प्रतीहारी—जं भट्टा आणवेदि । [निष्क्रान्ता]
यद् भर्ता आज्ञापयति ।

राजा—किं नु खलु शीघ्रमिदानीमियं वृत्तान्तो महासेनेन विदितः ।

[ततः प्रविशति पद्मावती प्रतीहारी च]

प्रतीहारी—एदु एदु भट्टिदारिआ ।
एतु एतु भर्तृदारिका ।

पद्मावती—जेदु अय्यउत्तो ।

जयतु आर्यपुत्रः ।

राजा—पद्मावति किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तस्तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारमुपस्थिताविति ।

पद्मावती—अय्यउत्त पिअं मे ञादिकुलस्स कुसलवुत्तन्तं सोदुं ।

आर्यपुत्र प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।

राजा—अनुरूपमेतद् भवत्याभिहितम् । वासवदत्तास्वजनो मे स्वजन इति । पद्मावति आस्यताम् । किमिदानीं नास्यते ।

पद्मावती—अय्यउत्त किं मए सह उवविट्ठो एदं जणं पेक्खिस्सदि ।

आर्यपुत्र किं मया सह उपविष्ट एतं जनं प्रेक्षिष्यते ।

राजा—कोऽत्र दोषः ।

पद्मावती—अय्यउत्तस्स अवरो परिग्गहो त्ति उदासीणं विअ होदि ।

आर्यपुत्रस्य अपरः परिग्रह इत्य् उदासीनम् इव भवति ।

राजा—कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति । तस्मादास्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि । [उपविश्य] अय्यउत्त

यद् आर्यपुत्र आज्ञापयति । आर्यपुत्र

तादो वा अम्बा वा किं णु खु भणिस्सदि त्ति

तातो वा अम्बा वा किं नु खलु भणिष्यति इत्य्

आविग्गा विअ संवुत्ता ।

आविग्ना इव संवृत्ता ।

राजा—पद्मावति एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे

कन्या मयाप्यपहृता न च रक्षिता सा ।

भाग्यैश्चलैर्महदवाप्तगुणोपघातः

पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥

पद्मावती—ण किं सक्कं रक्खिदुं पत्तकाले।
न किं शक्यं रक्षितुं प्राप्तकाले।

प्रतीहारी—एसो कञ्चुईओ धत्ती अ पडिहारं उवट्ठिदा।
एष काञ्चुकीयो धात्री च प्रतिहारम् उपस्थितौ।

राजा—शीघ्रं प्रवेश्यताम्।

प्रतीहारी—जं भट्टा आणवेदि। [निष्क्रान्ता]
यद् भर्ता आज्ञापयति।

[ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च]

काञ्चुकीयः—भोः

सम्बन्धिराज्यमिदमेत्य महान् प्रहर्षः
स्मृत्वा पुनर्नृपसुतानिधनं विषादः।
किं नाम दैव भवता न कृतं यदि स्याद्
राज्यं परैरपहृतं कुशलं च देव्याः॥ ५॥

प्रतीहारी—एसो भट्टा। उवसप्पदु अय्यो।
एष भर्ता। उपसर्पत्व आर्यः।

काञ्चुकीयः—[उपेत्य] जयत्वार्यपुत्रः।

धात्री—जेदु भट्टा।
जयतु भर्ता।

राजा—[सबहुमानम्] आर्य

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः।
अपि राजा स कुशली मया कांक्षितबान्धवः॥ ६॥

काञ्चुकीयः—अथ किम्। कुशली महासेनः। इहापि सर्वगतं कुशलं पृच्छति।

राजा—[आसनादुत्थाय] किमाज्ञापयति महासेनः।

काञ्चुकीयः—सदृशमेतद् वैदेहीपुत्रस्य। नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य सन्देशः।

राजा—यदाज्ञापयति महासेनः । [उपविशति]

काञ्चुकीयः—दिष्टया परैरपहृतं राज्यं पुनः प्रत्यानीतमिति । कुतः

कातरा ये ऽप्यशक्ता वा नोत्साहस्तेषु जायते ।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ७ ॥

राजा—आर्य सर्वमेतन्महासेनस्य प्रभावः । कुतः

अहमवजितः पूर्वं तावत् सुतैः सह लालितो
दृढमपहृता कन्या भूयो मया न च रक्षिता ।
निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता
ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ॥८॥

काञ्चुकीयः—एष महासेनस्य सन्देशः । देव्याः सन्देशमिहात्रभवती कथयिष्यति ।

राजा—हा अम्ब

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता ।
मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥ ९ ॥

धात्री—अरोआ भट्टिणी । भट्टारं सव्वगदं कुसलं पुच्छादि ।

अरोगा भट्टिनी । भर्तारं सर्वगतं कुशलं पृच्छति ।

राजा—सर्वगतं कुशलमिति । अम्ब ईदृशं कुशलम् ।

धात्री—मा दाणिं भट्टा अदिमत्तं सन्तप्पिदुं ।

मा इदानीं भर्ता अतिमात्रं सन्तप्तुम् ।

काञ्चुकीयः—धारयत्वार्यपुत्रः । उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । अथवा

कः कं शक्तो रक्षितुं मृत्युकाले रज्जुच्छेदे के घटं धारयन्ति ।
एवं लोकस्तुल्यधर्मो वनानां काले काले छिद्यते रुह्यते च ॥१०॥

राजा—आर्य मा मैवम्

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।
कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥ ११ ॥

धात्री—आह भट्टिणी । उवरदा वासवदत्ता । मम वा महासेणस्स
आह भट्टिनी । उपरता वासवदत्ता । मम वा महासेनस्य
वा जादिसा गोवाळअपाळआ तादिसो एव्व तुमं पुढमं
वा यादृशौ गोपालकपालकौ तादृश एव त्वं प्रथमम्
एव्व अभिप्पेदो जामादुअत्ति । एदण्णिमित्तं उज्जइणिं
एव अभिप्रेतो जामातेति । एतन्निमित्तम् उज्जयिनीम्
आणीदो । अणग्गिसक्खिअं वीणावव्वदेसेण दिण्णा ।
आनीतः । अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता ।
अत्तणो चवळदाए अणिव्वुत्तविवाहमङ्गळो एव्व गदो ।
आत्मनश् चपलतया अनिर्वृत्तविवाहमङ्गल एव गतः ।
अह अ अह्मेहिं तव अ वासवदत्ताए अ पडिकिदिं चित्त-
अथ च आवाभ्यां तव च वासवदत्तायाश् च प्रतिकृतिं चित्र-
फळआए आळिहिअ विवाहो णिव्वुत्तो । एसा चित्त-
फलकायाम् आलिख्य विवाहो निर्वृत्तः । एषा चित्र-
फळआ तव सआसं पेसिदा । एदं पेक्खिअ णिव्वुदो
फलका तव सकाशं प्रेषिता । एतां दृष्ट्वा निर्वृतो
होहि ।
भव ।

राजा—अहो अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या ।

वाक्यमेतत् प्रियतरं राज्यलाभशतादपि ।
अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः ॥१२॥

पद्मावती—अय्यउत्त चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं
आर्यपुत्र चित्रगतं गुरुजनं दृष्ट्वा अभिवादयितुम्
इच्छामि ।
इच्छामि ।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ । [चित्रफलकां दर्शयति]

पश्यतु पश्यतु भर्तृदारिका ।

पद्मावती–[दृष्ट्वा आत्मगतम्] हं अदिसादिसी खु इअं अय्याए
हम् अतिसदृशी खलु इयम् आर्याया
आवन्तिआए । [प्रकाशम] अय्यउत्त सादिसी खु
आवन्तिकायाः । आर्यपुत्र सदृशी खलु
इअं अय्याए ।
इयम् आर्यायाः ।

राजा—न सदृशी । सैवेति मन्ये । भोः कष्टम्

अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।
इदं च मुखमाधुर्यं कथं दूषितमग्निना ॥ १३ ॥

पद्मावती–अय्यउत्तस्स पडिकिदिं पेक्खिअ जाणामि इअं अय्याए
आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामि इयम् आर्यया
सादिसी ण वेत्ति ।
सदृशी न वेति ।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ ।
पश्यतु पश्यतु भर्तृदारिका ।

पद्मावती—[दृष्ट्वा] अय्यउत्तस्स पडिकिदीए सादिसदाए
आर्यपुत्रस्य प्रतिकृत्याः सदृशतया
जाणामि इअं अय्याए सदिसि त्ति ।
जानामि इयम् आर्यया सदृशीति ।

राजा—देवि चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि ।
किमिदम् ।

पद्मावती—अय्यउत्त इमाए पडिकिदीए सदिसी इह एव्व
आर्यपुत्र अस्याः प्रतिकृत्याः सदृशी इह एव
पडिवसदि ।
प्रतिवसति ।

राजा—किं वासवदत्तायाः ।

पद्मावती—आम ।

राजा—तेन हि शीघ्रमानीयताम् ।

पद्मावती—अय्यउत्त मम कण्णाभावे केणवि बह्मणेण मम
आर्यपुत्र मम कन्याभावे केनापि ब्राह्मणेन मम
भइणिअत्ति ण्णासो णिक्खित्तो । पोसिदभत्तुआ
भगिनिकेति न्यासो निक्षिप्तः । प्रोषितभर्तृका
परपुरुसदंसणं परिहरदि । ता अय्यं मए सह आअदं
परपुरुषदर्शनं परिहरति । तद् आर्यां मया सह आगतां
पेक्खिअ जाणादु अय्यउत्तो ।
दृष्ट्वा जानातु आर्यपुत्रः ।

राजा—यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।
परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

[प्रविश्य]

प्रतीहारी—जेदु भट्टा । एसो उज्जइणीओ बह्मणो । भट्टिणीए हत्थे
जयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः । भट्टिन्या हस्ते
मम भइणिअ त्ति ण्णासो णिक्खित्तो । तं पडिग्गहिदुं
मम भागिनिकेति न्यासो निक्षिप्तः । तं प्रतिग्रहीतुं
पडिहारं उवट्ठिदो ।
प्रतिहारम् उपस्थितः ।

राजा—पद्मावति किन्नु स ब्राह्मणः ।

पद्मावती—होदव्वं ।
भवितव्यम् ।

राजा—शीघ्रं प्रवेश्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः ।

प्रतीहारी—जं भट्टा आणवेदि । [निष्क्रान्ता]
यद् भर्ता आज्ञापयति ।

राजा—पद्मावति त्वमपि तामानय ।

पद्मावती—जं अय्यउत्तो आणवेदि । [निष्क्रान्ता]
यद् आर्यपुत्र आज्ञापयति ।

[ततः प्रविशति यौगन्धरायणः प्रतीहारी च]

यौगन्धरायणः—भोः [आत्मगतम्]

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

प्रतीहारी—एसो भट्टा । उपसप्पदु अय्यो ।

एष भर्ता । उपसर्पत्व् आर्यः ।

यौगन्धरायणः—[उपसृत्य] जयतु भवान् जयतु ।

राजा—श्रुतपूर्व इव स्वरः । भो ब्राह्मण किं भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता ।

यौगन्धरायणः—अथ किम् ।

राजा—तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका ।

प्रतीहारी—जं भट्टा आणवेदि । [निष्क्रान्ता]

यद् भर्ता आज्ञापयति ।

[ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च]

पद्मावती—एदु एदु अय्या । पिअं दे णिवेदेमि ।

एत्व् एत्व् आर्या । प्रियं ते निवेदयामि ।

आवन्तिका—किं किम् ।

पद्मावती—भादा दे आअदो ।

भ्राता ते आगतः ।

आवन्तिका—दिट्ठिआ दाणिं पि सुमरदि ।

दिष्ट्या इदानीम् अपि स्मरति ।

पद्मावती—[उपसृत्य] जेदु अय्यउत्तो । एसो णासो ।

जयत्व् आर्यपुत्रः । एष न्यासः ।

राजा—निर्यातय पद्मावति । साक्षिमन्न्यासो निर्यातयितव्यः । इहात्रभवान् रैभ्यो ऽत्रभवती चाधिकरणं भविष्यतः ।

पद्मावती—अय्य णीअदां दाणिं अय्या ।
आर्य नीयताम् इदानीम् आर्या ।
धात्री—[आवन्तिकां निर्वर्ण्य] अम्मो भट्टिदारिआ वासवदत्ता ।
अम्मो भर्तृदारिका वासवदत्ता ।
राजा—कथं महासेनपुत्री । देवि प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।
यौगन्धरायणः—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।
राजा—किं भवानाह । महासेनपुत्री खल्वेषा ।
यौगन्धरायणः—भो राजन्

भारतानां कुले जातो विनीतो ज्ञानवाञ्छुचिः ।
तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥

राजा—भवतु । पश्यामस्तावद् रूपसादृश्यम् । संक्षिप्यतां यवनिका ।
यौगन्धरायणः—जयतु स्वामी ।
वासवदत्ता—जेदु अय्यउत्तो ।
जयतु आर्यपुत्रः ।
राजा—अये असौ यौगन्धरायणः । इयं महासेनपुत्री ।

किन्नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।
अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायणः—स्वामिन् देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी । [इति पादयोः पतति]
राजा—[उत्थाप्य] यौगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।
भवद्यत्नैः खलु वयं मज्जमानाः समुद्धृताः ॥ १८ ॥

यौगन्धरायणः—स्वामिभाग्यानामनुगन्तारो वयम् ।
पद्मावती—अम्महे अय्या खु इअं । अय्ये सहीजणसमुदाआरेण
अहो आर्या खल्वियम् । आर्ये सखीजनसमुदाचारेण

अजाणन्तीए अदिक्कन्दो समुदाआरो । ता सीसेण
अजानन्त्या अतिक्रान्तः समुदाचारः । तच् छीर्षेण
पसादेमि ।
प्रसादयामि ।

वासवदत्ता—[पद्मावतीमुत्थाप्य] उट्ठेहि उट्ठेहि अविहवे उट्ठेहि ।
उत्तिष्ठ उत्तिष्ठ अविधवे उत्तिष्ठ ।
अत्थिसअं णाम सरीरं अवरद्धइ ।
अर्थिस्वं नाम शरीरम् अपराध्यति ।

पद्मावती—अणुग्गहिदह्मि ।
अनुगृहीतास्मि ।

राजा—वयस्य यौगन्धरायण देव्यपनये का कृता ते बुद्धिः ।

यौगन्धरायणः—कौशाम्बीमात्रं परिपालयामीति ।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम् ।

यौगन्धरायणः—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति ।

राजा—इदमपि रुमण्वता ज्ञातम् ।

यौगन्धरायणः—स्वामिन् सर्वैरेव ज्ञातम् ।

राजा—अहो शठः खलु रुमण्वान् । the minister of K. Udyan

यौगन्धरायणः—स्वामिन् देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्ततामत्रभवान् रैभ्योऽत्रभवती च ।

राजा—न न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

यौगन्धरायणः—यदाज्ञापयति स्वामी ।

[भरतवाक्यम्]

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ १६ ॥

[निष्क्रान्ता सर्वे]

षष्ठोऽङ्कः ।

इति स्वप्ननाटकमवसितम् ।

May our King rule over this world like a chakravarti Raja — going up to the ocean

V. [illegible]

Vidya Sagar

Stanzas attributed to Bhāsa in Various anthologies.

The *Sārṅgadharapaddhati* an anthology compiled in the 14th century A. D., attributes the following stanzas to Bhāsa.

The reference is to the edition of Peterson, published in 1888.

No. 3292. p. 474-5.

अस्या ललाटे रचिता सखीभिर्
विभाव्यते चन्दनपत्रलेखा ।
आपाण्डुरक्षामकपोलभित्ताव्
अनङ्गबाणव्रणपाट्टिकेव ॥ भासस्य ॥

No. 3330. p. 482.

दयिताबाहुपाशस्य
कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे
मारयत्यपवर्जितः ॥ भासस्य ॥

No. 3640. p. 541.

कपोले मार्जारी पय इति कराँल्लेढि शशिनस्
तरुच्छिद्रप्रोतान्बिसमिति करी संकलयति ।

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1. This stanza is attributed to Bhāsa also by Jalhaṇa in his *Sūktimuktāvali*. The same occurs as no. 1487 on p. 250 in the anthology of Vallabhadeva who reads भित्तेः for भित्तौ ।
2. This stanza is attributed to Kalaśaka by Vallabhadeva, see no. 1529. p. 258. The *Saduktikarṇāmṛta* attributes the same stanza to *Śyāmala* of cashmere.

रतान्ते तल्पस्थान्हरति वनिताप्यंशुकमिति

प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥ भासस्य ॥

No. 3907. p. 593.

तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः

शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।

तोयं प्रसीदति मुनेरिव चित्तमन्तः

कामी दरिद्र इव शोषमुपैति पङ्कः ॥ भासस्य ॥

Vallabhadeva attributes the following stanzas to Bhāsa in his anthology *Subhāṣitāvali*.

The reference is to the edition of Peterson :

No. 1286. p. 214.

बाला च सा विदितपञ्चशरप्रपञ्चा

तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।

लज्जां समुद्वहति सा सुरतावसाने

हा क्वापि सा किमिव किं कथयामि तस्याः ॥ भासस्य ॥

No. 1353. p. 226.

दुःखार्ते मयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा

दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।

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1. This stanza occurs as no. 1994 on p. 341 in the anthology of Vallabhadeva who also attributes it to Bhāsa. The *Saduktikarṇāmṛta* however attributes the same to Rajaśekhara.

2. This stanza is also found in the *Saduktikarṇāmṛta* which attributes it to Bhāsa.

कालं वेत्ति कथाः करोति निपुणा मत्संस्तवे रज्यति
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

भासस्य ।

No. 1619. p. 275.

कठिनहृदये मुञ्च क्रोधं सुखप्रतिघातकं
लिखति दिवसं यातं यातं यमः किल मानिनि ।
वयसि तरुणे नैतद्युक्तं चले च समागमे
भवति कलहो यावत् तावद् वरं सुभगे रतम् ॥

भासस्य ।

No. 1628. p. 276.

कृतककृतकै र्मायासख्यैस्त्वयास्म्यतिवंचिता
निभृतनिभृतैः कार्यालापै र्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा परिखिद्यसे
ह्यहमसहना त्वं निःस्नेहः समेन समं गतम् ॥

भासस्य ।

The following stanzas are attributed to Bhāsa in the *Saduktikarṇāmṛta*.

No. 2383.

दग्धे मनोभवतरौ बाला कुचकुम्भसंभृतैरमृतैः ।
त्रिवलीकृतालवाला जाता रोमावली वल्ली ॥

भासस्य ।

No. 1112.

प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यस्तया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोषलज्जितरसै र्गौर्या कथंचिच्चिराद्
वृद्धस्त्रीवचनात् प्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥

भासस्य ।

No. 2872.

विरहिवनितावक्त्रौपम्यं बिभर्ति निशापतिर्
गलितविभवस्याज्ञेवाद्य द्युति मसृणा रवेः ।
अभिनववधूरोषस्वादुः करीषतनूनपाद्
असरलजनाश्लेषक्रूरस्तुषारसमीरणः ।। भासस्य ।।

The *Sūktimuktāvali* compiled by Jalhaṇa attributes the following stanza to Bhāsa.

यदपि बिबुधैः सिन्धोरन्तः कथंचिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।
सुरसुमनसः श्वासामोदे [शशी] च कपोलयोर्
अमृतमधरे तिर्यग्भूते विषं च विलोचने ।। भासस्य ।।

बुद्धस्वामीविरचितो बृहत्कथाश्लोकसंग्रहः ।

अथ पिङ्गलिकाख्यानं नाम चतुर्थः सर्गः ।

अस्ति वत्सेषु नगरी कौशाम्बी हृदयं भुवः ।
सन्निविष्टानुकालिन्दि तस्यामुदयनो नृपः ॥ १४ ॥*
महावरोधनस्यापि भार्याबुद्धि र्द्वये स्थिता ।
तस्य वासवदत्तायां पद्मावत्यां च भूपतेः ॥ १८ ॥
महाप्रभावा नृपतेः शार्ङ्गपाणे र्भुजा इव ।
सकाया इव चोपायाश्चत्वारो मित्रमन्त्रिणः ॥ १९ ॥
ऋषभश्च रुमण्वांश्च तथा यौगन्धरायणः ।
वसन्तकश्चेति स तैः सह कालमयापयत् ॥ २० ॥
अस्माकं तु धनस्यास्य मेदिनीमण्डलस्य च ।
अवसाने विना पुत्रात्पालकः को भविष्यति ॥ ४६ ॥
इति पुत्रगतां चिन्तामुपासीनस्य भूपतेः ।
दीर्घश्वाससहायस्य दिवसाः कतिचिद् ययुः ॥ ४७ ॥

अथ दोहदसंपादनो नाम पञ्चमः सर्गः ।

अथ संप्रेषितास्थानः सचिवानब्रवीन्नृपः ।
यद् ब्रवीमि निबोधन्तु भवन्तस्तत्सचेतसः ॥ १ ॥
तदस्ति यदि वः कांक्षा निष्प्रजानां प्रजां प्रति ।
आरभध्वं मया सार्धं देवताराधनं ततः ॥ ६ ॥

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* The original number of the stanzas is preserved. Intervening lines are omitted. When the 1st hemistich alone is quoted, a single stroke only is used; when the second hemistich alone is quoted, double stroke is used.

सचिवैरभ्यनुज्ञातस्तथेति प्रतिपन्नवान् ॥ १० ॥
स पुण्ये ऽहनि संपूज्य देवताग्निद्विजन्मनः ।
ययौ नागवनोद्यानं सदारः सह मन्त्रिभिः ॥ ११ ॥
मागधी तु कृतोत्साहा देव्या वासवदत्तया ।
अलमालि तवानेन खेदेनेति निवारिता ॥ १२ ॥
उक्ता च ननु बालासि मृणालीतन्तुकोमला ।
अनुभूतसुखा चासि भ्रातुर्भर्तुश्च वेश्मनि ॥ १३ ॥
दुःसहानि तु दुःखानि मया निन्दितभाग्यया ।
अनुभूतानि तेनाहं शक्ता दुःखमुपासितुम् ॥ १४ ॥
यश्च मे भविता पुत्रः स भवत्या भविष्यति ॥ १५ ॥
इति तस्यां निवृत्तायां सह वासवदत्तया ।
तपोभिरचिराद् राजा राजराजमतोषयत् ॥ १६ ॥
मासद्वयपरीमाणे ततः कालेऽतिगच्छति ।
देव्यां सत्त्वसमावेशवार्तां प्रावर्तयत्क्षितौ ॥ ८३ ॥
म्लायन्मधूकविच्छायकपोलं जिह्मलोचनम् ।
श्वश्रूस्तस्या मुखं दृष्ट्वा बुबुधे दोहदव्यथाम् ॥ ८६ ॥
पृच्छति स्म च तां पुत्रि शीघ्रमाचक्ष्व दोहदम् ।
अनाख्याते हि गर्भस्य वैफल्यमपि दृश्यते ॥ ८७ ॥
लज्जमाना यदा नासौ कथयामास दोहदम् ।
तदा स्ववृत्तं सा वध्वै व्याहर्तुमुपचक्रमे ॥ ८८ ॥
अन्तर्वत्नीमपृच्छन्मामेकदा श्वशुरस्तव ।
बाधते दोहदो यस्त्वां स क्षिप्रं कथ्यतामिति ॥ ८९ ॥
मया तु प्रणयिन्यापि प्रकृष्टतरलज्जया ।
सखीमुखेन कथितं बहुकृत्वोऽनुयुक्तया ॥ ९० ॥
सा च संपादितामात्यैः शतानीकस्य शासनात् ॥ ९१ ॥

सुयामुनमथारुह्य पद्मरागनगारुणम् ।
दिग्दाहादिव रक्तानामपश्यं मण्डलं दिशाम् ॥ ९४ ॥
अथ पक्षानिलभ्रान्तसंभ्रान्तजनवीक्षितः ।
ज्येष्ठपुत्र इवागच्छद्गरुडस्य विहंगमः ॥ ९५ ॥
सरसामिषगृद्धश्च मुग्धामादाय मामसौ ।
अगमद् गगनं वेगाच्छतानीकस्य पश्यतः ॥ ९६ ॥
ततः प्रदेशे कस्मिंश्चिदवतारितवान्स माम् ।
भक्षयिष्यन्निषिद्धश्च केनाप्याकाशमाश्रयत् ॥ ९७ ॥
पश्यामि स्म च तत्र द्वौ कृशावृषिकुमारकौ ॥ ९८ ॥
तौ मामवोचतां देवि मा भैषीरयमाश्रमः ।
वसिष्ठस्याश्रितः पुण्यामुदयाद्रेरुपत्यकाम् ॥ ९९ ॥
वन्दितश्च मया दूरादाशिषा मामवर्धयत् ॥ १०१ ॥
न चोत्कण्ठा त्वया कार्या स्वजने मत्सनाथया ॥ १०२ ॥
इति विश्वास्य मां वाक्यैर्मधुरैरेवमादिभिः ।
आवासः क्रियतां वध्वा इति शिष्यान्समादिशत् ॥ १०३ ॥
तापसी कृतसानाथ्या तत्राहमवसं सुखम् ।
ऋषिभिः क्रियमाणेषु गर्भसंस्कारकर्मसु ॥ १०५ ॥
प्रसूता चास्मि दशमे मासे पुत्रं पतिं तव ॥ १०६ ॥
जातकर्म ततः कृत्वा सूर्यवंशगुरुः स्वयम् ।
दिवसे द्वादशे नाम पुत्रस्य कृतवान्मम ॥ १०७ ॥
बालो जातः सुजातोऽयं यस्मादुदयपर्वते ।
तस्मादुदयनो नाम प्रसिद्धिमुपयात्विति ॥ १०८ ॥
वेदे गान्धर्ववेदे च सकलासु कलासु च ।
शास्त्रेषु चास्त्रशस्त्रेषु बुद्धिरस्य विनीयत ॥ १०९ ॥
गच्छत्सु दिवसेष्वेवं वसिष्ठेनैष वारितः ।

मा कदाचिद् भवानस्माद् दूरं गादश्रमादिति ॥ ११० ॥
निसर्गकर्कशत्वाच्च क्षत्रजातेस्तपोवनात् ।
निर्याय मृगयामेष समक्रीडत कानने ॥ १११ ॥
एकदा भ्राजमानोऽयं दिव्यैः स्रक्चन्दनादिभिः ।
अभिवादितवान्भीतो वसिष्ठं दर्शितस्मितम् ॥ ११२ ॥
इति भोगवतीं दृष्ट्वा सोऽहमायामि संप्रति ।
ममास्मिन्नपराधे च प्रमाणं भगवानिति ॥ १३७ ॥
वसिष्ठस्तमथावोचदुपायोऽयं मया कृतः ।
येन नागकुमारास्ते दृष्टिगोचरतां गताः ॥ १३८ ॥
इदानीमपि तैः सार्धं गत्वा भोगवतीं त्वया ।
गान्धर्वं हस्तिविद्या च शिक्षितव्याः सविस्तराः ॥ १३९ ॥
यदि च ग्राहयेत्किंचित् त्वां नागाधिपतिस्ततः ।
सनागमूर्छना ग्राह्या वीणा घोषवती त्वया ॥ १४० ॥
अंकमारोपितायां च तन्त्र्यो यस्यामनाहताः ।
मधुरं निस्वनेयुस्तां विद्याःघोषवतीमिति ॥ १४१ ॥
गुरोरुदयनः श्रुत्वा नागलोकं गतस्ततः ।
गते बहुतिथे काले वीणापाणिरुपागतः ॥ १४२ ॥
ततश्चारभ्य दिवसादुदयाचलचारिणः ।
नागानुदयनोऽगृह्णाद् रम्यै घोषवतीरुतैः ॥ १५० ॥
एवं याति क्वचित्काले भगवान्मामभाषत ।
दारकस्तरुणो जातः कौशाम्बीं गम्यतामिति ॥ १५२ ॥
तच्छिष्यास्तु तदादिष्टा मामादाय सपुत्रकाम् ।
आकाशेन नयन्ति स्म क्षणेन नगरीमिमाम् ॥ १५४ ॥
सोऽयं मयेदृशो लब्धः पुत्रः संपाद्य दोहदम् ।
तवापि दोहदो यः स पुत्रि संपाद्यतामिति ॥ १७५ ॥

अथ राज्ञाव्रदद् देवीं देवि किं स्थीयतेऽधुना ।
विमानमिदमारुह्य यथेष्टं गम्यतामिति ॥ २८१ ॥
अवोचत्सा च राजानमार्यपुत्र त्वया विना ।
नोद्यानमपि गच्छामि कुतोऽनालम्बनां दिवम् ॥ २८२ ॥
सान्तःपुरपरीवारः सदारसचिवस्ततः ।
सपौरश्रेणिवर्गश्च यानमध्यास्त भूपतिः ॥ २८४ ॥
पुण्यमाकाशमाविश्य प्राक् प्राचीमगमद् दिशम् ॥ २८५ ॥
ददर्श दर्शकस्तत्र यानं यान्नगरोपरि ।
देवो विद्याधरो वापि भोः कोऽयमिति चाब्रवीत् ॥ २८६ ॥
पद्मावतीद्वितीयेन स च राज्ञाभिवादितः ।
अनुज्ञातश्च संयातो नृपः पवनवर्त्मना ॥ २८७ ॥
इति प्रदक्षिणीकृत्य स भुवं सागराम्बराम् ।
अवन्तिनगरीं प्रायात् .... ॥ २८८ ॥
स्तम्भयामास तद्यन्त्रमथातुष्यन्नराधिपः ॥ २८९ ॥
प्रद्योतस्य तदालोक्य रत्नप्रद्योतपिञ्जरम् ।
किमेतदिति संदेहदोलादोलमभून्मनः ॥ २९० ॥
संदिहन्मानस्येति प्रद्योतस्य पुरः शरम् ।
पातयामास वत्सेशः शनकैर्लेखिताक्षरम् ॥ २९२ ॥
महासेनस्तमादाय चित्रमेतदवाचयत् ।
राजन्नुदयनश्चौरः सदारस्त्वां नमस्यति ॥ २९३ ॥
इति श्रुत्वा महासेनो जामातरमभाषत ।
चौराय दत्तमभयं तस्मादवतरत्विति ॥ २९४ ॥
कांचिद्वेलामुपास्यैवमामन्त्र्य श्वशुरौ ततः ।
लोकालोकितयानश्च कौशाम्ब्यामवरूढवान् ॥ २९६ ॥

श्रीक्षेमेन्द्रविरचिता बृहत्कथामञ्जरी ।

कथामुखनामा द्वितीयो लम्बकः ।

कौशाम्बी शांभवीव श्रीरस्ति स्वस्तिमती पुरी ॥ ४ ॥
शतानीको ऽभवत्तत्र राजा राजेन्द्रशेखरः ॥ ६ ॥
बभूव तस्य राज्याब्धेः कर्णधारो महामतिः ।
मन्त्री युगंधरो नाम शक्रस्येव बृहस्पतिः ॥ १२ ॥
सेनानीः सुप्रतीपश्च विप्रः शास्त्रार्थवित्तथा ।
स्वैरेच्छानर्मसचिवस्तथाभूद्वल्लभो विभोः ॥ १३ ॥
तस्य विष्णुमती नाम विष्णोः श्रीरिव वल्लभा ॥ १४ ॥
ततो मुनिप्रसादेन राजा दशरथोपमः ।
इष्ट्वा राममिव प्राप सहस्रानीकमात्मजम् ॥ १८ ॥
महिष्या सह भूपाले संप्राप्ते कीर्तिशेषताम् ।
भेजे राज्यं शतानीकतनयो मन्त्रिणां गिरा ॥ २६ ॥
ततः कालेन तनयां क्ष्मापतेः कृतवर्मणः ।
तामाससाद दयितां सर्वस्वं पुष्पधन्वनः ॥ ३५ ॥
सा तस्माद्गर्भमाधाय भवानीवेन्दुशेखरात् ।
पाण्डिम्ना शशिलेखेव पीयूषक्षालिता बभौ ॥ ३७ ॥
अत्रान्तरे मन्त्रिवरः सेनानीश्च महीपतेः ।
द्विजो नर्मवयस्यश्च पुत्रान्प्रापुः कुलोचितान् ॥ ३८ ॥
सुतो युगन्धरस्यासीच्छ्रीमान्यौगन्धरायणः ।
रुमण्वान्सुप्रतीपस्य द्विजस्य च वसन्तकः ॥ ३९ ॥
ततस्तामामिषधिया सुपर्णकुलसंभवः ।
जहार विकटः पक्षी मुग्धां दग्धविधेर्वशात् ॥ ४३ ॥
नीत्वा विहायसा दूरं स तामचलसंनिभः ।
तत्याज मोहविवशामुदयाचलकन्दरे ॥ ४४ ॥

ततो यदृच्छया यातस्तां विलोक्य तथा स्थिताम् ।
निनाय करुणासिन्धु र्मुनिपुत्रस्तपोवनम् ॥ ५० ॥
सुतेवाश्वासिता तत्र कृपया जमदग्निना ।
असूत तनयं काले सेनान्यमिव पार्वती ॥ ५१ ॥
तस्याकाशभवा वाणी चकारोदयनाभिधाम् ॥ ५२ ॥
आश्रमे स मुनीन्द्रेण कृतचूडादिकस्ततः ।
ववृधे बालकशशी सह मातु र्मनोरथैः ॥ ५३ ॥
सोऽपश्यन्मृगयासक्तो व्याधबद्धं भुजङ्गमम् ॥ ५४ ॥

दीनमालोक्य भुजगं शबराय धनार्थिने ।
अमोच्यत्स्वजननीदत्तं दत्वा स्वकङ्कणम् ॥ ५५ ॥

स सर्पो मोचितस्तेन नागो भूत्वा कृताञ्जलिः ।
सख्यं विधाय पातालं निनाय तमुदारधीः ॥ ५६ ॥

ताम्बूलीस्रजमम्लानां वीणां घोषवतीमपि ।
अवाप्य राजतनयः फणीन्द्रात्स्वाश्रयं ययौ ॥ ६० ॥

अत्रान्तरे स शबरः कौशाम्ब्यां वणिजं ययौ ।
सहस्रानीकनामाङ्कमणिकङ्कणविक्रयी ॥ ६२ ॥

श्रुत्वा वलयसंप्राप्तिकथां कृत्वा पुरोगमम् ॥ ६५ ॥

शबरं तां दिशं हृष्टः प्रतस्थे सह मन्त्रिभिः ।
जामदग्न्याश्रमं प्राप निर्वैरहरिकुञ्जरम् ॥ १३९ ॥

अयं त्वत्तो नरपते मृगावत्यां यशोनिधिः ।
जातः श्रीमाञ्छुभो जेता धनंजय इवापरः ॥ १४१ ॥
उक्तवति मुनिना दत्तं गृहीत्वोदयनं नृपः ।
प्रिया सहायः स्वपुरीं प्रतस्थे मन्त्रिभिर्वृतः ॥ १४२ ॥
यौगन्धरायणो मन्त्री रुमण्वान्वाहिनीपतिः ।

Having said these words the sage took hold of Udayana and gave to the king, who accompanied the queen and surrounded by the ministers set out for the Capital.

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वसन्तको नर्मसुहृद्राजसूनोरभूत्ततः ॥ १४४ ॥

इति श्रीक्षेमेन्द्रविरचितायां बृहत्कथायां कथामुखलम्बके
सहस्रानीककथानाम प्रथमो गुच्छः ।

अथ द्वितीयो गुच्छः ।

कुलोचितपदं याते पार्थवंश्ये महीपतौ ।
प्रियासहायस्तत्सूनुश्चक्रे शास्त्रोदितां क्रियाम् ॥ १ ॥
यौगन्धरायणन्यस्तराज्यचिन्तापरोऽनयत् ।
कालं वीणाविनोदेन स मृगव्यामसेवत ॥ २ ॥
अत्रान्तरे श्लथारम्भं तं ज्ञात्वोज्जयिनीपतिः ।
चक्रे चण्डमहासेनस्तज्जयाय ततं मनः ॥ ४ ॥
कन्या वासवदत्तेयं तद्योग्यैव सुता मम ।
निसर्गशत्रुर्नार्थ्यो मे मानी स च न याचते ॥ ५ ॥
बध्नाति कुञ्जरान्नित्यं वीणानादहृतान्वने ।
ग्राह्यः स क्रूरनागेन विधायेति धियं पुरः ॥ ९ ॥
दिदेश दूतं कृतकप्रणयोपायनैः सह ।
वत्सेश्वराय संदेशमभ्यधाच्च दृढाशयः ॥ १० ॥
पुत्री मे कुलसर्वस्वमियं गान्धर्ववेदिनः ।
वीणायां श्रुतितत्त्वज्ञशिष्यतां तव वाञ्छति ॥ १२ ॥
तदेह्युज्जयनीं देव प्रणयाद् दुहितुर्मम ॥ १३ ॥
इत्युक्त्वा प्रेषितो दूतः कौशाम्बीं त्वरितो ययौ ।
तत्रोदयनमासाद्य यथादिष्टं न्यवेदयत् ॥ १४ ॥
वीणां वासवदत्तासौ ज्ञास्यत्यभ्येत्य मत्पुरीम् ।
शिष्यो गुरुगृहं याति न हि शिष्यगृहं गुरुः ॥ १६ ॥
(इति प्रतापसंदेशं प्राप्य दूते गते नृपः)

यौगन्धरायणो मन्त्री चुकोपावन्तिभूभुजे ॥ १६ ॥
अत्रान्तरे प्रतिवचो दूतादाकर्ण्य निःस्पृहम् ।
ध्यायंश्चण्डमहासेनः किमपि व्याकुलो ऽभवत् ॥ ३१ ॥
योधैरन्तः कृतावासं चण्डो यन्त्रमहागजम् ।
विन्ध्याटव्यां ससर्जाशु सशैलमिव जङ्गमम् ॥ ३२ ॥
तं विलासालसगतं विलोलश्रवणाननम् ।
व्याधैः सुरगजाकारं विवेदोदयनो नृपः ॥ ३३ ॥
गजेन्द्रबन्धकुशलो विवेशैको महद्वनम् ॥ ३४ ॥
कूटकुञ्जरमालोक्य वीणामधुरगीतिभिः ।
स जिघृक्षुर्मुधा तस्थौ सेवाभिरिव दुर्जनम् ॥ ३६ ॥
तस्मिन्घोषवतीव्यग्रे योधाः कुञ्जरानिर्गताः ।
अभ्यापयुः सुसंरब्धाः सहसा तं जिघृक्षवः ॥ ४१ ॥
स तानशङ्कितो दृष्ट्वा धैर्यनिष्कम्पमानसः ।
मण्डलोत्तालचरणो जघान सुभटान्रणे ॥ ४२ ॥
पैः सहाभ्येत्य महाकालवरोऽर्जितः ।
एको वीरवरः पश्चाज्जग्राह छद्मना नृपम् ॥ ४३ ॥
वत्सेश्वरं समासाद्य स विवेश निजां पुरीम् ॥ ४४ ॥
ततः प्रणम्य वत्सेशं सह पौरैर्व्यजिज्ञपत् ।
मान्योऽसि मम राजेन्द्र न हि मे किल्बिषं त्वयि ॥ ४६ ॥
इत्युक्त्वा तनयामस्मै न्यवेदयदमन्दधीः ।
वीणाज्ञेयकलाज्ञाने शिष्येयं भवतामिति ॥ ४७ ॥
तां ददर्श ततो राजा नीलनीरजलोचनाम् ॥ ४८ ॥
विलोक्य राजतनयां स कम्पतरलो ऽभवत् ॥ ५२ ॥
राजपुत्री तमालोक्य लज्जानतमुखी बभौ ॥ ५३ ॥
प्रेमप्रणयशालिन्या सेव्यमानस्तया नृपः ।

राज्यस्थितिं विसस्मार सुधयेवामरीकृतः ॥ ५७ ॥
संमन्त्र्य सेनापतिना सह पौरैश्च दुःखितः ॥ ५८ ॥
यौगन्धरायणो धीमान्निर्ययौ योगकोविदः ॥ ५९ ॥
दिनैर्दशभिरासाद्य योगेनोज्जयिनीं ततः ॥ ६४ ॥
प्राप्य रूपपरावृत्तिं योगं लेभे महामतिः ॥ ६६ ॥
वसन्तः सोऽपि तेनैव नीतः क्षिप्रं विरूपताम् ॥ ६८ ॥
यौगन्धरायणः प्राप्य राजमार्गं स्खलद्गतिः ।
गायन्हसन्पठन्धावन्भृत्यञ्जनमहाशयन् ॥ ६९ ॥
कन्यकान्तःपुरोपान्ते नितान्तोन्मत्तको ऽभवत् ॥ ७० ॥
कौतुकात्तत्र नारीभिर्नीतो गान्धर्वशालिकाम् ।
कन्यागुरुं ददर्शाथ नृपं पुनरिवार्जुनम् ॥ ७१ ॥
रहो युक्तं समाभाष्य योगेनान्तर्हितोऽभवत् ॥ ७२ ॥
अथ राजानमभ्येत्य स्वैरं यौगन्धरायणः ।
विमुक्त्युपायं संमन्त्र्य योगं दत्वा ययौ पुनः ॥ १३३ ॥
वसन्तकेन सहितः सार्धं वासवदत्तया ।
तत्सख्या प्रेमविश्वासभुवा काञ्चनमालया ॥ १३६ ॥
निशि सर्वायुधोपेतो हत्वा नगररक्षिणः ।
ययौ करेणुकावेगधूतहारतरङ्गितः ॥ १३७ ॥
नडागिरिं समारुह्य पालकः कुपितोऽथ तम् ।
पृष्ठतोऽभिससारैकस्तज्ज्ञात्वावन्तिपो ऽब्रवीत् ॥ १३९ ॥
कोपनः पालकः शूरो मान्यो वत्सेश्वरश्च नः ।
गच्छ गोपाल तद्युद्धं निवारय जवादिति ॥ १४० ॥
पितुर्नियोगादारुह्य सुग्रीवाख्यं तुरङ्गमम् ।
गोपालः प्रययौ तूर्णं ततो भ्रातृनिवर्तने ॥ १४१ ॥
अत्रान्तरे समभ्येत्य गोपालो जवनैर्हयैः ।
निनाय स्वपुरीमेव पालकं पितुराज्ञया ॥ १५६ ॥

अन्येद्युरथ मध्याह्ने प्रचण्डकिरणे रवौ ॥ १५८ ॥

ततस्तडागमासाद्य पीत्वा भद्रवती जलम् ।
विषदूषितमाकण्ठमवतीर्य तृषापतत् ॥ १५९ ॥
यौगन्धरायणेनाथ निजवेशवता नृपः ।
ननन्द संगतस्तस्य समं वासवदत्तया ॥ १६३ ॥
अत्राभ्येति समादाय रत्नाश्ववरकुञ्जरान् ।
गोपालकस्त्वद्विवाहे विसृष्टोऽवन्तिभूभुजा ॥ १६४ ॥
इति पान्थवणिग्वाक्यं ज्ञात्वा राजा प्रियासखः ।
विसृज्य दूतान्स्वपुरीं स्वसैन्याय व्यलम्बत ॥ १६५ ॥
अथ गोपालके प्राप्ते प्रवृत्ते च महोत्सवे ।
विवाहवसुधां राजा देव्या सह समाविशत् ॥ २५१ ॥

इति क्षेमेन्द्रविरचिते बृहत्कथासारे कथामुखनामा द्वितीयो लम्बकः समाप्तः ।

Vidya Sagar

महाकविश्रीसोमदेवविरचितःकथासरित्सागरः।

अथ लावाणको नाम तृतीयो लम्बकः।

प्रथमस्तरङ्गः।

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स कदाचिच्च चिन्तावानानीय रजनौ गृहम्।
निजगाद रुमण्वन्तं मन्त्रीयौगन्धरायणः ॥ ५ ॥
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दत्त्वाग्निं वासके भ्रमो देवी दग्धेति सर्वतः ॥ २१ ॥

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एतदर्थं स हि मया प्रार्थितः पूर्वमुक्तवान् ॥ २२ ॥
नाहं वत्सेश्वरायैतां दास्याम्यात्माधिकां सुताम् ।
तस्य वासवदत्तायां स्नेहो हि सुमहानिति ॥ २३ ॥
सत्यां देव्यां च वत्सेशो नैवान्यां परिणेष्यति ।
देवी दग्धेति जातायां ख्यातौ सर्वं तु सेत्स्यति ॥ २४ ॥
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पश्चात्कोपं न कुरुते सहायत्वं च गच्छति ॥ २५ ॥
ततः पूर्वां दिशं जेतुं गच्छामोऽन्याश्च तत्क्रमात ।
इत्थं वत्सेश्वरस्यैतां साधयामोऽखिलां भुवम् ॥ २६ ॥
बहुदोषो हि विरहो राज्ञो वासवदत्तया ।
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स सपुत्रश्च देवी च वचः कुरुत एव मे ॥ ६० ॥
इत्येतन्निश्चितमतेः श्रुत्वा यौगन्धरायणात् ।
रुमण्वानब्रवीदेवं तर्हि यद्येष निश्चयः ॥ १०४ ॥
तद्गोपालकमानीय देव्या भ्रातरमादृतम् ।
संमन्त्र्य च समं तेन सम्यक्सर्वं विधीयताम् ॥ १०५ ॥
एवमस्त्विति वक्ति स्म ततो यौगन्धरायणः ।
तत्प्रत्ययाद्रुमण्वांश्च चक्रे कर्तव्यनिश्चयम् ॥ १०६ ॥
अन्येद्यु र्मन्त्रिमुख्यौ तौ दूतं व्यसृजतां निजम् ।
गोपालकं तमानेतुमुत्कण्ठाव्यपदेशतः ॥ १०७ ॥
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निनाय सरुमण्वत्कं गृहं गोपालकं निशि ॥ १०९ ॥
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गोपालको रुमण्वांश्च ततो मन्त्रमिति व्यधुः ॥ ११८ ॥
युक्त्या लावाणकं यामः सह देव्या नृपेण च ।
पर्यन्तो मगधासन्नवर्ती हि विषयो ऽस्ति सः ॥ ११९ ॥
सुभगाखेटभूमित्वाद् राज्ञश्चासंनिधानकृत् ।
तत्रान्तःपुरमादीप्य क्रियते यद्धि चिन्तितम् ॥ १२० ॥
देवी च स्थाप्यते नीत्वा युक्त्या पद्मावतीगृहे ।
छन्नस्थितताया येनास्याः सैव स्याच्छीलसाक्षिणी ॥ १२१ ॥
एवं रात्रौ मिथः कृत्वा मन्त्रं सर्वे ऽपरे ऽहनि ।
यौगन्धरायणाद्यास्ते प्राविशन्राजमन्दिरम् ॥ १२२ ॥
तत्रैवमथ विज्ञप्तो वत्सराजो रुमण्वता ।
देव लावाणके ऽस्माकं गतानां वर्तते शिवम् ॥ १२३ ॥
स चातिरम्यो विषयस्तत्र चाखेटभूमयः ।
शोभनाः सन्ति ते राजन्नडघासाश्च सुग्रहाः ॥ १२४ ॥
बाधते तं च नैकटयात्सर्वं स मगधेश्वरः[१]।
तत्तत्र रक्षाहेतोश्च विनोदाय च गम्यताम् ॥ १२५ ॥
एतच्छ्रुत्वा स वत्सेश समं वासवदत्तया ।
क्रीडैकलालसश्चक्रे गन्तुं लावाणके मतिम् ॥ १२६ ॥

अथ द्वितीयस्तरङ्गः ।

ततः पूर्वोक्तया युक्त्या वत्सराजं सवल्लभम् ।
यौगन्धरायणाद्यास्ते निन्यु र्लावाणकं प्रति ॥ १ ॥
वत्सेश्वरो ऽपि निवसंस्तस्मिन्देशे दवीयसीम् ।

आखेटकार्थमटवीमटाति स्म दिने दिने ॥ ५ ॥
एकस्मिन्दिवसे तस्मिन्राजन्याखेटकं गते ।
कर्तव्यसंविदं कृत्वा गोपालकसमन्वितः ॥ ६ ॥
यौगन्धरायणो धीमान्सरुमण्वद्वसन्तकः ।
देव्या वासवदत्ताया विजने निकटं ययौ ॥ ७ ॥
तत्र तां राजकार्येऽत्र साहाय्ये तत्तदुक्तिभिः ।
प्रह्वामभ्यर्थयामास भ्रात्रा पूर्वं प्रबोधिताम् ॥ ८ ॥
सानुमेने च विरहक्लेशदायि तदात्मनः ।
किं नाम न सहन्ते हि भर्तृभक्ताः कुलाङ्गनाः ॥ ९ ॥
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स चकार कृती दत्त्वा योगं रूपविवर्तनम् ॥ १० ॥
वसन्तकं च कृतवान्काणं बटुकरूपिणम् ।
आत्मना च तथैवाभूत् स्थविरब्राह्मणाकृतिः ॥ ११ ॥
तथारूपां गृहीत्वाथ तां देवीं स महामतिः ।
वसन्तकसखः स्वैरं प्रतस्थे मगधान्प्रति ॥ १२ ॥
तथा वासवदत्ता सा स्वगृहान्निर्गता सती ।
आगाच्चित्तेन भर्तारं पन्थानं वपुषा पुनः ॥ १३ ॥
तन्मन्दिरमथादीप्य दहनेन रुमण्वता ।
हा हा वसन्तकयुता देवी दग्धेत्यघोषयत् ॥ १४ ॥
यौगन्धरायणः सोऽथ सह वासवदत्तया ।
वसन्तकेन च प्राप मगधाधिपतेः पुरम् ॥ १६ ॥
तत्रोद्यानगतां दृष्ट्वा समं ताभ्यामुपाययौ ।
पद्मावतीं राजसुतां वार्यमाणोऽपि रक्षिभिः ॥ १७ ॥
पद्मावत्याश्च दृष्ट्वैव ब्राह्मणीरूपधारिणीम् ।
देवीं वासवदत्तां तां दृशोः प्रीतिरजायत ॥ १८ ॥

सा रक्षिणो निषिध्यैव ततो यौगन्धरायणम् ।
आनाययद् राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥ १९ ॥
पप्रच्छ च महाब्रह्मन्का ते बाला भवत्यसौ ।
किमर्थमागतोऽसीति सोऽपि तां प्रत्यभाषत ॥ २० ॥
इयमावन्तिका नाम राजपुत्रि सुता मम ।
अस्याश्च भर्ता व्यसनी त्यक्त्वेमां कुत्रचिद् गतः ॥ २१ ॥
तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनि ।
यावत्तमानयाम्यस्या गत्वान्विष्याचिरात्पतिम् ॥ २२ ॥
भ्राता काणवटुश्चायमिहैवास्याः समीपगः ।
तिष्ठत्येकाकिनी भावदुःखं येन न यात्यसौ ॥ २३ ॥
इत्युक्त्वा राजतनयामङ्गीकृतवचास्तथा ।
तामाभन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ॥ २४ ॥
ततो वासवदत्तां तां स्थितामावन्तिकाख्यया ।
वसन्तकं चानुगतं तं काणवटुरूपिणम् ॥ २५ ॥
सहादाय कृतोदारसत्कारा स्नेहशालिनी ।
पद्मावती स्वभवनं विवेश बहुकौतुकम् ॥ २६ ॥
तामुत्तमां विनिश्चित्य महार्हैरात्मनः समैः ।
पद्मावती यथाकाममुपचारैरुपाचरत् ॥ २९ ॥
अथ वासवदत्तास्याश्चक्रे देव्याः प्रसङ्गतः ।
अम्लानमालातिलकौ वत्सेशात्पूर्वशिक्षितौ ॥ ३१ ॥
अत्रान्तरेऽतिदूरासु भ्रान्त्वाखेटभूमिषु ।
वत्सराजश्चिरादागात्सायं लावाणकं पुनः ॥ ४७ ॥
भस्मीकृतमपश्यच्च तत्रान्तःपुरमग्निना ।
देवीं दग्धां च शुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥ ४८ ॥
श्रुत्वैव चापतद् भूमौ मोहेन हृतचेतनः ।

तद् दुःखानुभवक्लेशमपाकर्तुमिवेच्छता ॥ ४९ ॥
क्षणाच्च लब्धसंज्ञः संजज्वाल हृदये शुचा ।
आविष्ट इव तत्रस्थदेवीदाहैषिणाग्निना ॥ ५० ॥
विलपन्नथ दुःखार्तो देहत्यागैकसंमुखः ।
क्षणान्तरे स नृपतिः संस्मृत्यैतदचिन्तयत् ॥ ५१ ॥
इयं किमपि नीतिस्तु प्रत्युक्ता मन्त्रिभिर्भवेत् ।
अतो मम भवेज्जातु तया देव्या समागमः ॥ ५७ ॥
निदधे हृदये धैर्यं बोध्यमानश्च मन्त्रिभिः ॥ ५६ ॥
एवं गते स्ववृत्तान्ते लावाणकगतैस्तदा ।
गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥ ५८ ॥
स तद् बुद्ध्वैव कालज्ञो वत्सराजाय तां सुताम् ।
दातुं पद्मावतीमैच्छत्पूर्वं तन्मन्त्रिमार्गिताम् ॥ ५९ ॥
ततो दूतमुखेनैनमर्थं वत्सेश्वराय सः ।
यौगन्धरायणायापि संदिदेश यथेप्सितम् ॥ ६० ॥
यौगन्धरायणोक्त्या च वत्सेशोऽङ्गीचकार तत् ॥ ६१ ॥
ततो लग्नं विनिश्चित्य तूर्णं यौगन्धरायणः ।
तस्मै मगधराजाय प्रतिदूतं व्यसर्जयत् ॥ ६२ ॥
ततः स दुहितृस्नेहनिजेच्छाविभवोचितम् ।
विवाहोत्सवसंभारं चकार मगधेश्वरः ॥ ६६ ॥
सा चाभीष्टवरश्रुत्या मुदं पद्मावती ययौ ।
प्राप वासवदत्ता च तद्वार्ताकर्णनाच्छुचम् ॥ ६७ ॥
इत्थं मित्रीकृतः शत्रुर्न च भर्तान्यथा त्वयि ।
वसन्तकोक्तिरित्यस्याः सखीव विदधे धृतिम् ॥ ६९ ॥
अथासन्नविवाहायाः पद्मावत्या मनस्विनी ।
अम्लानमालातिलकौ दिव्यौ भूयश्चकार सा ॥ ७० ॥

ततो वत्सेश्वरस्तत्र संप्राप्ते सप्तमेऽहनि ।
ससैन्यो मन्त्रिभिः साकं परिणेतुं किलायसौ ॥ ७१ ॥
प्रविश्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् ।
सनाथं पतिवत्नीभिः कौतुकागारमाययौ ॥ ७६ ॥
तत्र पद्मावतीमन्तर्ददर्श कृतकौतुकाम् ॥ ७७ ॥
ततः स वेदीमारुह्य तस्या जग्राह यत्करम् ।
तदेवारम्भतां प्राप तस्य पृथ्व्याः करग्रहे ॥ ७९ ॥
साक्षीकृत्य च तत्कालमग्निं यौगन्धरायणः ।
अद्रोहप्रत्ययं राज्ञो मगधेशमकारयत् ॥ ८४ ॥
अथोच्चचाल वत्सेशो भुक्तपीतपरिच्छदः ।
मन्त्रिभिः सममादाय वधूं पद्मावतीं ततः ॥ ९० ॥
पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।
तथैव च समादिष्टैस्तन्महत्तरवैः सह ॥ ९१ ॥
आगाद्वासवदत्तापि गुप्तं सैन्यस्य पृष्ठतः ।
कृतरूपविवर्तं तं पुरस्कृत्य वसन्तकम् ॥ ९२ ॥
क्रमाल्लावाणकं प्राप्य वत्सेशो वसतिं निजाम् ।
प्रविवेश समं वध्वा देवीचित्तं तु केवलः ॥ ९३ ॥
एत्य वासवदत्तापि सा गोपालकमन्दिरम् ।
विवेशाथ निशीथे च परिस्थाप्य महत्तरान् ॥ ९४ ॥
तत्र गोपालकं दृष्ट्वा भ्रातरं दर्शितादरम् ।
कण्ठे जग्राह रुदती बाष्पव्याकुललोचनम् ॥ ९५ ॥
तत्क्षणे स्थितसंविच्च तत्र यौगन्धरायणः ।
आययौ सरुमण्वत्कस्तया देव्या कृतादरः ॥ ९६ ॥
सोऽस्याः प्रोत्साहविश्लेषदुःखं यावद् व्यपोहति ।
तावत् पद्मावतीपार्श्वं प्रययुस्ते महत्तराः ॥ ९७ ॥

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आगतावन्तिका देवि किमप्यस्मान् विहाय तु ।
प्रविष्टा राजपुत्रस्य गृहं गोपालकस्य सा ॥ ९८ ॥
इति पद्मावती सा तैर्विज्ञप्ता स्वमहत्तरैः ।
वत्सेश्वराग्रे साशंका तानेवं प्रत्यभाषत ॥ ९९ ॥
गच्छतावन्तिकां अथ निःक्षेपस्त्वं हि मे स्थिता ।
तदत्र किं ते यत्राहं तत्रैवागम्यतामिति ॥ १०० ॥
तच्छुत्वा तेषु यातेषु राजा पद्मावतीं रहः ।
पप्रच्छ मालातिलकौ केनेमौ ते कृताविति ॥ १०१ ॥
सावोचदथ मद्गेहे न्यस्ता विप्रेण केनचित् ।
आवन्तिकाभिधा यैषा तस्याः शिल्पमिदं महत् ॥ १०२ ॥
तच्छुत्वैव च वत्सेशो गोपालगृहमाययौ ॥ १०३ ॥
प्रविवेश च गत्वा तद् द्वारस्थितमहत्तरम् ।
अन्तस्थदेवीगोपालमन्त्रिद्वयवसन्तकम् ॥ १०४ ॥
तत्र वासवदत्तां तां ददर्श प्रोषितागताम् ॥ १०५ ॥
पपाताथ महीपृष्ठे स शोकविषविह्वलः ॥ १०६ ॥
ततः साप्यपतद् भूमौ गात्रैर्विरहपाण्डुरैः ।
विललाप च निन्दन्ती तदाचरितमात्मनः ॥ १०७ ॥
अथ तौ दंपती शोकदीनौ रुरुदुस्तथा ।
यौगन्धरायणोऽप्यासीद् बाष्पधौतमुखो यथा ॥ १०८ ॥
तथाविधं च तच्छुत्वा काले कोलाहलं तदा ।
पद्मावत्यपि तत्रैव साकुला तमुपाययौ ॥ १०९ ॥
क्रमादवगतार्था च राजावासवदत्तयोः ।
तुल्यावस्थैव साप्यासीत् स्निग्धमुग्धा हि सत्स्त्रियः ॥ ११० ॥
मगधेशसुतालाभात्तव साम्राज्यकांक्षिणा ।
कृतमेतन्मया देव देव्या दोषो न कश्चन ॥ ११२ ॥

इयं त्वस्याः सपत्न्येव प्रवासे शीलसाक्षिणी ।
इत्युवाचाथ वत्सेशं धीरो यौगन्धरायणः ॥ ११३ ॥
अहमत्र विशाम्यग्नावस्याः शुद्धिप्रकाशने ।
इति पद्मावती तत्र जगादामत्सराशया ॥ ११४ ॥
अहमेवापराध्यामि यत्कृते सुमहानयम् ।
सोढो देव्यापि हि क्लेश इति राजाप्यभाषत ॥ ११५ ॥
अग्निप्रवेशः कार्यो मे राज्ञो हृदयशुद्धये ।
इति वासवदत्ता च बभाषे बद्धनिश्चया ॥ ११६ ॥
ततः स कृतिनां धुर्यो धीमान्यौगन्धरायणः ।
आचम्य प्राङ्मुखः शुद्ध इति वाचमुदैरयत् ॥ ११७ ॥
यद्यहं हितकृद् राज्ञो देवी शुद्धिमती यदि ।
ब्रूत भो लोकपालास्तन्न चेद् देहं त्यजाम्यहम् ॥ ११८ ॥
इत्युक्त्वा विरते तस्मिन्दिव्या वागुदभूदियम् ।
धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥ ११९ ॥
यस्य वासवदत्ता च भार्या प्राग्जन्मदेवता ।
न दोषः कश्चिदेतस्या इत्युक्त्वा वागुपारमत् ॥ १२०
गोपालकसहितोऽपि च राजा यौगन्धरायणाचरितम् ।
स्तौति स्म वत्सराजो मेने पृथ्वीं च हस्तगताम् ॥ १२२ ॥
दधदथ नृपतिः स मूर्तिमत्यौ निकटगते रतिनिर्वृती इवोभे ।
अनुदिनसहवाससानुरागे निजदयिते परमुत्सवं बभार ॥ १२३ ॥

इति महाकवि श्रीसोमदेवभट्टविरचिते कथासरित्सागरे
लावाणकलम्बके द्वितीयस्तरङ्गः ।

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१ से ८६ पृष्ट तक हिन्दी प्रैस, लाहौर में मैनेजर लालजीदास
के प्रबन्ध से छपा ।

TRANSLATION.

DRAMATIS PERSONAE.

[*The cast of characters is given in the order in which they appear on the stage.*]

Sūtradhāra	......	The stage-manager.
Two servants of the King of Magadha.		
Yaugandharāyaṇa	......	Prime Minister to Udayana, the King of the Vatsas.
Vāsavadattā	......	Wife of Udayana, queen of the Vatsas and Princess of Malwa.
Chamberlain to the King of Magadha.		
First maid-servant to the Princess of Magadha.		
Padmāvatī	......	Princess of Magadha and second wife of Udayana.
A lady hermit.		
A student of Theology.		
Nurse to the Princess of Magadha.		
Second maid-servant to the Princess of Magadha.		
Vasantaka	......	Jester and bosom friend of Udayana.
Udayana or Rājā	......	King of the Vatsas.
Padminikā, Madhukarikā	......	Maid-servants at the palace of the King of Magadha.
Vijayā	......	Porteress at the golden-arched palace of the King of Magadha.

Raibhya	......	Chamberlain to the King of Malwa.
Vasundharā	......	Nurse to Vāsavadattā.

[*Persons, who do not appear on the stage, but are mentioned in the play.*]

Darśaka	......	King of Magadha.
The queen-mother of Magadha.		
Puṣpaka / Bhadraka	......	Soothsayers.
Pradyota or Mahāsena		Father of Vāsavadattā and King of Malwa.
Rumaṇvān	......	Second minister of Udayana.
The queen-consort of Magadha.		
Brahmadatta	......	King of Kāmpilya.
Viracikā	......	A sweet-heart of Udayana.
Avantisundarī	......	A female Yakṣa, living in Rājagṛha, the capital of Magadha.
Āruṇi	......	The enemy of Udayana
Aṅgāravatī	......	Mother of Vāsavadattā. and queen of Malwa.
Gopālaka / Pālaka	......	Princes of Malwa.

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PROLOGUE.

(A flourish of trumpets. Enter the Stage-Manager.)

The Stage-Manager:—May the arms of Bala (rāma) beautiful like the new moon at eventide, highly invigorated by wine, resplendent like the incarnated Goddess of Beauty, and lovely like spring, protect you. 1.

Noble and learned gentlemen! I (beg to) inform you . . . Oh! What is this? Just as I am on the point of making the announcement, methinks, I hear a sound. Well, I'll see.

(Behind the curtain.)

Out of the way, out of the way, gentlemen! out of the way.

The Stage-Manager:—Ah! I understand.

The loyal servants of the King of Magadha, who now form the escort of their princess, are rudely turning out all persons who come to the penance-grove. 2.

(Exit.)

End of Prologue.

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ACT 1.

(*Enter two guards.*)

Guards:—Out of the way, out of the way, gentlemen! out of the way.

(*Enter Yaugandharāyaṇa disguised as a hermit and Vāsavadattā in the garb of a lady of Avanti.*)

Yaugandharāyaṇa:—(*Listening*). How now! People are being turned out even from this (sacred) place. Alas!

The holy hermits dwelling in the hermitage, living on wild roots and berries, and clad in simple bark garments, should be honoured, but are being terrorised. Who is this insolent fellow, made arrogant by fickle fortune, the conceited cox-comb, who by his orders is turning a peaceful penance-grove into a busy bustling town? 3.

Vāsavadattā:—Sir, who is turning people out?

Yaugandharāyaṇa:—Madam, it is he who is turning his own soul out of the path of righteousness.

Vāsavadattā:—Sir, I do not mean that. Am I to be turned out?

Yaugandharāyaṇa:—Madam, even unknown angels[1] are likewise expelled.

Vāsavadattā:—Sir, fatigue is not so sickening as this humiliation.

Yaugandharāyaṇa:—Madam, having first enjoyed you have now voluntarily renounced your kingdom. Please do not mind such trifles:

1. Lit. Gods, deities.

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You have already given your consent. This was the only course of action. With the victory of your Lord you will again attain your exalted position. The cycle of worldly fortune revolves (now rising now falling) like the set of spokes in a chariot-wheel. 4.

Guards:—Out of the way, gentlemen! out of the way.

(*Enter the Chamberlain.*)

The Chamberlain:—O Sambhaṣaka, you must not indeed turn the people out. Look:

You must avoid bringing reproach on the King. The holy hermits of the hermitage should never be treated harshly. These high-minded men make their home in the forest in order to be free from the insults and vulgarities of town life. 5.

Guards:—Just as you order, Sir.

(*Exeunt.*)

Yaugandharāyaṇa:—Oh! he has an enlightened mind. (*To Vāsavadattā.*) Let us approach him.

Vāsavadattā:—As you wish.

Yaugandharāyaṇa:—(*Approaching.*) Sir, why are the people being turned out?

The Chamberlain:—O holy hermit!

Yaugandharāyaṇa:—(*To himself.*) The word hermit is a title of honour and a respectable mode of address. But as I am not used to it, I do not cherish it.

The Chamberlain:—Listen, holy Sir. Here is Padmāvatī, the sister of our great king

who is christened Darśaka by his parents. She had gone to visit the queen-mother Mahādevī, who has made her home in the hermitage. Bidding her goodbye and with her leave, the princess is returning to Rājagṛha. To-day she is pleased to encamp in this hermitage, so:

Let the hermits freely fetch holy water, fuel, flowers, and sacred grass from the forest. The princess observes the sacred law. She hates causing inconvenience to the hermits with regard to the performance of their religious duties. This is her family tradition. 6.

Yaugandharāyaṇa:—(*To himself.*) So this is Padmāvatī, the Princess of Magadha. The soothsayers Puṣpaka, Bhadraka and others have predicted that she is destined to become the consort of my royal master.

Desire is the genesis alike of deadly hatred and high esteem. Out of my longing to see her as the wedded queen of my king, there springs in me a feeling of great devotion towards her. 7.

Vāsavadattā:—(*To herself.*) Having heard that she is a princess, I feel a sisterly love for her.

(*Enter Padmāvatī with her retinue and a maid.*)

Maid:—Please come this way, princess. Here is the hermitage. kindly step in.

(*Enter a lady-hermit seated*)

Lady-hermit:—Princess, you are most welcome.

Vāsavadattā:—(*To herself.*) This is the princess. Her good looks proclaim indeed her noble birth.

Padmāvatī:—Revered lady, I salute you.

Lady-hermit:—May you live long. Come in, my child, come in. A hermitage is indeed the visitor's own home.

Padmāvatī:—So it is, revered lady. I feel quite at home. I am much obliged to you for these very kind words.

Vāsavadattā:—(*To herself.*) It is not that her appearance alone is sweet, her words are also sweet.

Lady-hermit:—(*To the maid.*) My good girl, has no prince so far sought the hand of this lovely sister of your noble king ?

Maid:—Yes. There is king Pradyota of Ujjayinī. He has sent an ambassador on behalf of his son.

Vāsavadattā:—(*To herself.*) I am so glad. She is now my own.

Lady-hermit:—Such graceful loveliness well deserves this honour. We have heard that both are mighty royal families.

Padmāvatī:—(*To the chamberlain.*) Sir, have you come across any hermits, disposed to favour us (by accepting our gifts)? Or let all be invited. Distribute gifts according to their heart's desire. Proclaim, 'does anybody here want anything?'

The Chamberlain:—As the princess commands. (*Turning round.*) Ye holy hermits, dwellers of the hermitage, please listen to me, revered gentlemen! Her Highness the Princess of Magadha is much gratified with your cordial welcome and sympathy and confidently invites you to receive her royal gifts so that she may accumulate religious merit.

Is there anyone who stands in need of a beggar's bowl? Does anyone require garments? Is there any student, who having completed his education according to the prescribed law, wants a fee to offer to his preceptor? The princess, devoted to the holy hermits, begs as a personal favour that whosoever desires anything may speak out. What should we offer to-day and to whom?

Yaugandharāyaṇa :—(*To himself.*) Ah! my opportunity has arrived. (*Aloud*) Sir, I would ask a favour.

Padmāvatī:—Happily my visit to the penance-grove is fruitful.

Lady-hermit:—All the hermits of this hermitage are well contented. This must be some stranger.

The Chamberlain:—Holy Sir, what can we do for you?

Yaugandharāyaṇa :—This is my sister. Her husband is gone abroad. I want Her Highness to look after my sister for some time, For ;

I seek not wealth, nor pleasure, nor beautiful garments. Nor do I don the crimson-cloth for making a livelihood. The princess is wise and knows well the path of duty. She is able to protect the virtue of my sister. 9.

Vāsavadattā :—(*To herself.*) Humph ! The noble Yaugandharāyaṇa is determined to leave me here. I must agree. He will not act rashly.

The Chamberlain :—Your Highness, difficult indeed is his request. How can we accede? For :

It is easy to part with wealth, easy enough to sacrifice life, easy even to offer the fruit of penance. Most difficult it is to keep watch over a ward. Everything else in comparison is easy. 10.

Padamāvatī :-Having first proclaimed, 'does anybody here want anything,' it is now quite improper to hesitate. Please do as he says.

The Chamberlain :—These words are worthy of Your Highness.

Maid :—May the princess, who thus makes her word good, live long.

Lady-hermit :—O! my blessed child, may you live long.

The Chamberlain :—As the princess orders. (*Approaching Yaugandharāyaṇa.*) Sir, Her Highness accepts the guardianship of Your Holiness's sister.

Yaugandharāyaṇa :—I am much indebted to Her Highness. (*To Vāsavadattā*) Please approch Her Highness.

Vāsavadattā :—(*To herself.*) What is to be done ? Here I go unfortunate as I am.

Padmāvatī :—Well, well, now you are my own.

Lady-hermit :—Her looks are so charming, I think she must be a princess.

Maid :—Well said, revered lady. I can see that she has known better days.

Yaugandharāyaṇa :—(*To himself.*) My burden is half relieved. It turns out just as it was planned with other ministers. When my royal master is re-installed and queen Vāsavadattā is restored to him, Her Highness the Princess of Magadha will be my surety for her. For :

Padmāvatī is destined to be the queen of my sovereign. This was foretold by those who first predicted our misfortune. Having relied on this prophecy, I have pursued this course of action. Nature does not transgress the words of well-tried oracles. 11.

(*Enter a student of theology.*)

Student :—(*Looking upwards.*) It is midday. I am absolutely tired. Where shall I rest ? (*Turning round.*) Oh ! I see, this is a penance-grove. For :

The deer graze at their ease, undisturbed, full of confidence inspired by the sacred grove. All the trees tenderly nurtured have their branches

laden with fruit and flower. Riches in the form of herds of tawny kine abound. The soil is nowhere cultivated. And here is rising aloft the incense-smoke from many an alter. Undoubtedly this is a penance-grove. 12.

I'll go in. (*Entering.*) Hallo! this gentleman's presence is out of tune with a hermitage. (*Looking in another direction.*) Here are hermits. There is no harm in proceeding further. Oh ladies!

The Chamberlain :—Come in, sir, with perfect freedom, sir. A hermitage is indeed common to all.

Vāsavadattā :—Humph!

Padmāvatī:—This noble lady shuns the sight of strangers. Well, I must carefully look after my ward.

The Chamberlain :—Sir, we came first. Please accept our hospitality due to a guest.

(*Offers refreshments.*)

Student :—(*Drinks.*) Thank you. I am quite fresh again.

Yaugandharāyaṇa:—Sir, where do you come from? What is your destination? Where do you live?

Student :—Listen, holy sir. I live at Rājagṛha. With a view to specialise in the study of the Veda, I became a resident at Lāvāṇaka, a village situated in the kingdom of the Vatsas.

Vāsavadattā :—(*To herself.*) Ah! Lāvāṇaka! at the mention of Lāvāṇaka, my grief is renewed as it were.

Yaugandharāyaṇa :—And have you finished your studies?

Student:—No, not yet.

Yaugandharāyṇa :—If you have not finished your studies, why have you returned?

Student:—There took place, in that village, a terrible catastrophe.

Yaugandharāyaṇa:—How?

Student:—A king named Udayana was living there.

Yaugandharāyaṇa:—I have heard of His Highness. What about him?

Student:—He was passionately enamoured of his queen Vāsavadattā, the Princess of Avanti.

Yaugandharāyaṇa:—Quite possible. What then?

Student:—One day the king was out on a hunting expedition, the village caught fire and she was burnt alive.

Vāsavadattā:—(*To herself.*) It is false, it is false, quite untrue. My unfortunate self is still alive.

Yaugandharāyaṇa:—Please proceed.

Student:—In the attempts to rescue her, a minister named Yaugandharāyaṇa fell into the flames.

Yaugandharāyaṇa:—Did he really? Then, then?

Student:—When the king returned and heard the awful news, he became distracted with the sorrow of their separation and sought

to end his own life in that very fire. The ministers had great difficulty in holding him back.

Vāsavadattā:—(*To herself.*) I know, I know, my lord's tender feelings for me.

Yaugandharāyaṇa:—Further?

Student:—The king repeatedly pressed, against his breast, the half-burnt ornaments, that had adorned her person, and fell unconscious on the ground.

All:—Alas!

Vāsavadattā:—(*To herself.*) Bravo Yaugandharāyaṇa, a pretty mess you have made with your precious schemes.

Maid:—Princess, this noble lady is shedding tears.

Padmāvatī:—She must be very compassionate.

Yaugandharāyaṇa:—Quite so, quite so. My sister is, by nature, tender-hearted. (*To the Student.*) Then, then?

Student:—By degrees, the king regained consciousness.

Padmāvatī:—Thank God, he is alive. The words that he fell unconscious almost broke my heart.

Yaugandharāyaṇa:—Please proceed.

Student:—The king,—his body was red with dust on account of rolling on the ground,—got up all of a sudden and lamented most piteously in a distracted manner: 'Ah! my Vāsavadattā, alas! Princess of Avanti, . . . Oh!

my beloved, . . . my most charming pupil,' and so on. In short:

The Cakravāka birds do not so lament their loss, nor even they, who are separated from divine consorts. Blessed is the woman who is thus loved by her lord. Though burnt she is yet alive (immortalised) by the love of her husband. 13.

Yaugandharāyaṇa:—Did not the ministers do something to console him ?

Student:—A minister named Rumaṇvān did all that was possible to console the king.

Like the king he abstains from food. His face is emaciated with constant flow of tears. Equally sorrowful with his lord, he neglects his toilet. Day and night he attends upon the king with diligence. Should the king perchance die, he will not survive a moment longer. 14.

Vāsavadattā:—*(To herself.)* Happily my lord is in good hands.

Yaugandharāyaṇa:—*(To himself.)* What a heavy responsibility has Rumaṇvān to bear! For :

My burden is half relieved, his toil must be constant. Everything depends on him on whom the king himself depends. 15.

(Aloud) Sir, is the king now consoled ?

Student :—That I do not know. The ministers left the village, after a supreme effort, taking perforce with them the king who thus

lamented : 'Here I laughed with her, here I conversed with her, here I sat with her, here we fell out, here I passed the night with her, and so forth. With the departure of the king, the village became desolate like the sky (of a dark night) when the moon and the stars have set. I too then come away.

Lady-hermit :—He must indeed be a noble king, who is thus praised by a stranger.

Maid :—Princess, do you think he will offer his hand to another woman ?

Padmāvatī :—*(To herself.)* This is just what my heart wants to know.

Student :—I would like to take leave of you. I am off.

Both :—Go and fare you well.

Student :—Thank you.

(Exit)

Yaugandharāyaṇa :—Well, I too wish to go with the permission of Her Highness.

The Chamberlain :—The holy hermit wants to go with Your Highness's permission.

Padmāvatī :—The sister of His Holiness will feel sad in his absence.

Yaugandharāyaṇa :—She is in the care of noble persons. She should not feel sad. *(To the Chamberlain)* Pray let me go.

The Chamberlain : Farewell, we shall meet again.

Yangandharāyaṇa :—We shall.

(Exit)

The Chamberlain :—It is time to retire to the inner apartments.

Padmāvatī :—Revered lady, I salute you.

Lady-hermit :—My child, may you obtain a very nice husband.

Vāsavadattā :—Revered lady, I salute you.

Lady-hermit :—May you soon be reunited with your husband.

Vāsavadattā :—I am much obliged.

The Chamberlain :—Please come, this way, this way, Your Highness. Now :

The birds have returned to their nests. The hermits have plunged themselves in the waters of the stream. Kindled fires are blazing forth, smoke is spreading in the penance grove. And fallen from great heights, the yonder sun is, with rays gathered together, turning his chariot and slowly descends on the summit of the Mountain of the setting sun. 16

(Exeunt omnes)

INTERLUDE.

[*Enter a maid.*]

The Maid :—Kuñjarikā, Kuñjarikā ! where, where is the princess Padmāvatī ? What dost thou say, 'The princess is playing with a ball near the jasmine bower.' All right. I shall approach the princess. [*Turning and looking round*] Ah ! here comes the princess playing with a ball. Her ear-ornaments are turned upwards, her face is bespangled with tiny drops of perspiration produced by the exercise and looks lovely on account of fatigue. I'll approach her.

(*Exit*).

Vidya Sagar

Vidya Sagar student F.A first year class Govt Intermediate College Lyallpur 23rd Sep 1921

ACT II.

[*Enter Padmāvatī playing with a ball, accompanied by her retinue and Vāsavadattā.*]

Vāsavadattā :—Here is thy ball, my dear.

Padmāvatī :—That will do, madam.

Vāsavadattā ;—You have played long with the ball, my dear, so your hands have become so red that they seem to belong to some other person.

The Maid :—Play on, princess, play on. Enjoy, as much as you can, this charming period of maidenhood.

Padmāvatī :—Now madam, why are you gazing at me just as if to make fun of me?

Vāsavadattā :—Not at all, my dear. To-day you look unusually beautiful. I am now looking at thy charming face from all sides as it were.

Padmāvatī :—Away with you. Now don't you make fun of me.

Vāsavadattā :—Well, I am mute, O would—be daughter-in-law of Mahāsena.

Padmāvatī :—Who pray is this Mahāsena ?

Vāsavadattā :—There is a King of Ujjayinī named Pradyota who is called Mahāsena on account of the vast size of his army.

The Maid :—The princess does not desire alliance with that king.

Vāsavadattā:—But then with whom does she desire (alliance)?

The Maid:—There is a king of the Vatsas named Udayana. The princess is enamoured of his virtues.

Vāsavadattā:—[*To herself.*] She wants my noble lord as her husband. (*Aloud*) For what reason?

The Maid:—He is so loving. This is the reason.

Vāsavadattā:—(*To herself.*) I know, I know. My own self was infatuated in a like manner.

The Maid:—Princess, but if the King is ugly?

Vāsavadattā:—No, No. He is very handsome.

Padmāvatī:—How do you know, Madam?

Vāsavadattā:—(*To herself.*) Partiality to my noble lord has made me transgress the bounds of propriety. What shall I do now? Yes, I see a way out. (*Aloud*) So say the people of Ujjayanī, my dear.

Padmāvatī:—Quite true. I am sure, he is not inaccessible to the people of Ujjayinī. Beauty indeed fascinates the hearts of all alike.

(*Enter a nurse.*)

The Nurse:—Victory to the princess. Princess, you are betrothed.

Vāsavadattā:—To whom, venerable lady?

The Nurse:—To Udayana, the King of the Vatsas.

Vāsavadattā:—Is that king quite well?

The Nurse:—He arrived here quite well. It is to him that the princess is betrothed.

Vāsavadattā :—Alas!

The Nurse:—What is the matter?

Vāsavadattā :—Nothing. His grief was indeed so great and now he is so indifferent.

The Nurse:—Madam, hearts of great men are ruled by sacred scriptures and are therefore easy to console.

Vāsavadattā: -Venerable lady! did he himself ask for her hand?

The Nurse:—No, he came here for some other business. Our king observed his nobility, wisdom, youth, and beauty and has, of his own accord, offered her hand.

Vāsavadattā:—*(To herself)* So! my noble lord has in that case committed no wrong.

(Enter another maid.)

The Maid:—Make haste, Madam. Our queen says, 'The conjunction of stars is auspicious to-day. Nuptial celebrations must take place this very day.'

Vāsavadattā :—*(To herself.)* The more they hasten, the more deeply does gloom penetrate my heart.

The Nurse:—Come, princess, come.

(Exeunt omnes.)

End of Act II.

Vidya Sagar

ACT III.

(*Enter Vāsavadattā, deep in thought*).

Vāsavadattā :—Having left Padmāvatī in the drawing room of the ladies' court now crowded on account of the merriment of the nuptial celebrations, I have sought the seclusion of this pleasure garden. Now I can give vent to my sorrow which cruel fate has laid on me. (*Turning round*). Alas! I am undone. Even my noble lord now belongs to another woman. Let me sit down. (*Sits down*). Blessed indeed is the female Cakravāka. Separated from her mate she does not live. But I do not give up life. I, unfortunate as I am, live in the hope that I shall meet my noble lord once again.

(*Enter a maid carrying flowers.*)

The Maid :—Where is the noble lady of Avanti gone? (*Turning and looking round.*) Ah! there she is seated on a stone-bench under the *priyañgu* creeper. Wearing a simple but graceful garment, she sits there, her heart overwhelmed with grief, and looks pale like a digit of the moon obscured by mist. I'll approach her. (*Approaching*). Noble lady of Avanti, I have been looking for you for such a long time.

Vāsavadattā :—What for?

The Maid:—Our queen says, 'Madam comes from a noble family. She is kind and skilful. Let her therefore plait the wedding garland.'

Vāsavadattā:—For whom it is to be made?

The Maid:—For our princess.

Vāsavadattā:—Must I do even this. Gods are cruel indeed.

The Maid:—Madam, there is no time to think of other things. The bride-groom is taking his bath in the crystal-palace, so do plait the garland quickly, my lady.

Vāsavadattā:—(*To herself*). I cannot think of anything else. (*Aloud*). My good girl, have you seen the bridegroom?

The Maid:—O yes. I saw him. My curiosity and love for the princess (urged me to do so).

Vāsavadattā:—What is he like?

The Maid:—Madam, I say I have never seen the like before.

Vāsavadattā:—Tell me, my good girl, is he handsome?

The Maid:—I should say he is Cupid himself only without the bow and the arrow.

Vāsavadattā:—That will do.

The Maid:—Why do you stop me?

Vāsavadattā:—It is improper for me to listen to the flattering descriptions of another woman's husband.

The Maid:—Then please finish the garland as quickly as you can.

Vāsavadattā :—I shall do it at once. Give me the flowers.

The Maid:—Here are the flowers. Please take them, madam.

Vāsavadattā:—(*She empties the basket and examines the flowers*). What do you call this flower?

The Maid:—It is called 'ward-off-widowhood.'

Vāsavadattā:—(*To herself*). Of these, I must use a good many both for myself and Padmāvatī. (*Aloud*). What do you call this flower?

The Maid:—It is called 'Co-wife's ruin.'

Vāsavdattā :—This need not be used.

The Maid :—Why?

Vāsavadattā :—His wife is dead. It is therefore unnecessary.

(*Enter another maid*)

The Maid :—Please make haste, madam. The bridegroom is being conducted to the drawing-room of the ladies' court by married damsels.

Vāsavadattā :—It is ready. I say, take it.

The Maid :—How beautiful. Madam, I must go now.

(*Exeunt both*)

Vāsavadattā :—She is gone. Alas! I am undone. My noble lord now belongs to another woman. (Who can share my sorrow?) I shall confide my sorrow to my bed. Perchance I may get sleep and forget.

(*Exit*)

End of Act III.

INTERLUDE.

(*Enter the jester.*)

The Jester:—(*Joyfully*) Oh, fortunately I have seen the pleasant time of the happy and the desired marriage of H. H. the King of the Vatsas. Oh, who could have known that submerged in the terrible whirlpool of misfortune, we shall rise again to the surface. Now we live in palaces, we bathe in the tanks of the ladies' court and eat dainty and delicious dishes of sweetmeats. In short, I feel myself to be in heaven only there are no nymphs to keep me company. But there is one great drawback. I do not properly digest my food so I do not get sleep even on a bed furnished with the softest sheets. It looks as if rheumatism is all around me. Well, there is no happiness in life devoid of a good breakfast and good health.

(*Enter a maid*).

The Maid:—Where is Mr. Vasantaka gone? (*Turning and looking round*) Oh! here is Mr. Vasantaka. (*She approaches him*) Mr. Vasantaka I have been looking for you for a long time.

The Jester:—(*He winks at her.*) What do you want me for, my pretty girl?

The Maid:—Our queen wants to know if the bridegroom has finished his bath?

The Jester:—Why does she want to know?

The Maid :—What else for, but that I may bring flowers and ointments for him.

The Jester :—His Highness has bathed. Now you may bring everything except food.

The Maid :—Why do you forbid me to bring food?

The Jester :—Unfortunate as I am, my stomach is playing me false as do the eyes of cuckoos.

The Maid :—May you be always as you are now.

The Jester :—Be gone, impudent girl. I'll go and attend on His Highnees.

(*Exeunt both*).

End of Interlude.

ACT IV.

(*Enter Padmāvatī with her retinue and Vāsavadattā, disguised as a lady of Avanti.*)

The Maid:—What has brought the princess to the pleasure garden?

Padmāvatī:—My dear, I just want to see whether the Śephālikā clusters have put forth their blossoms or not.

The Maid:—Princess, they have indeed. They are laden with flowers which look like pendants of pearls interset with coral.

Padmāvatī:—If that is the case, my dear, why delay?

The Maid:—Then let the princess take a seat on this stone-bench for a moment. Meanwhile I shall pluck the flowers.

Padmāvatī:—Madam, shall we sit here?

Vāsavadattā:—Just as you like. (*Both sit down.*)

The Maid:—(*Having gathered flowers*) O! behold princess, behold. My hands are full of flowers, half-red like crystals of arsenic.

Padmāvatī:—(*Observing them*). Oh, the beauty and the variety of tints of these flowers. Behold, madam, behold.

Vāsavadattā:—What lovely flowers.

The Maid:—Princess, shall I pluck more?

Padmāvatī.—No, my dear. No more plucking.

Vāsavadattā:—Why do you stop her, my dear?

Padmāvatī:—If my noble lord comes here and beholds this abundant crop of flowers I shall be honoured.

Vāsavadattā:—Are you very much in love with your husbad, my dear?

Padmāvatī:—I do not know, madam. But when he is away from me, I feel wretched.

Vāsavadattā:—(*To herself*). Mine is a hard job. Even she speaks in this strain.

The Maid:—The princess indeed has said in a worthy manner, 'I love my husband.'

Padmāvatī:—There is just one doubt.

Vāsavadattā:—What is it?

Padmāvatī:—Was my noble lord the same to the noble Vāsavadattā as he is to me?

Vāsavadattā:—Nay, more.

Padmāvatī:—How do you know?

Vāsavadattā:—(*To herself*). Ah! partiality to my noble lord has made me transgress (the bounds of) propriety. Well, I should say this. (*Aloud*). Had her love been less, she would not have forsaken her own people.

Padmāvatī:—Quite possible.

The Maid :—Princess, (why not) nicely speak to your husband that you would also like to learn to play on the lute.

Padmāvatī :—I did speak to him.

Vāsavadattā :—What did he say then?

Padmāvatī :—He said nothing. He heaved a deep sigh and became silent.

Vāsavadattā :—Then what do you infer from this ?

Padmāvatī :—I think he recollected the virtues of the noble Vāsavadattā and restrained his tears in my presence out of courtsey.

Vāsavadattā :—*(To herself)*. Blessed am I, if that is true.

(Enter the king and the jester).

The Jester :—Ha ! Ha ! how beautiful does the pleasure garden look with the *bandhujīva* flowers lying thinly scattered and fallen in the course of plucking. This way, Your Highness.

The King :—Vasantaka, old chap, here I come.

When I went to Ujjayinī, I was reduced to that indescribable state at the sight of the daughter of the king of Avanti. Cupid then freely shot all his five arrows at me. Of these, I still bear the wound in my heart. To-day I have been struck afresh. When cupid has five arrows only, how is this sixth arrow discharged at me. 1.

The Jester :—Where has Her Ladyship Padmāvatī gone? Has she gone to the creeper bower ? Or has she gone to the stone-bench called 'the ornament of the hill' which, strewn with *asana* flowers looks as if covered with a tiger's skin ? Or she may have entered the *saptacchada* forest of very pungent odour.

Is she on a visit to the hill-shaped wooden pavilion, painted with the pictures of birds and animals ? *(Looking up)* Ha ! Ha ! Your Highness, just look at this flock of cranes, advancing steadily in a straight line along the clear autumnal sky. It looks beautiful like (the white and long) arms of the adored Baladeva.

The King :—Yes, I see, old chap.

2 Now straight and out-stretched, now grouped together; now soaring high, now sinking low, it looks, in the course of flight, crooked like the constellation of the Great Bear. Like a boundary line, it divides in twain the vault of sky, and is bright like the belly of a serpent which has just cast off its slough. 2.

The Maid :—Look, princess, look at this flock of cranes, advancing steadily in a straight line and beautiful like a white garland of *kokanada* flowers. O, His Highness !

Padmāvatī :—Humph ! my noble lord ! Madam, I shall avoid meeting with my husband for your sake. Let us go into this bower of spring flowers.

Vāsavadattā :—Just as you please. *(They act accordingly)*.

The Jester :—Her Ladyship Padmāvatī came here and has gone away.

The King :—How do you know ?

The Jester :—Please, Your Highness, look at these Śephālikā-clusters from which flowers have been plucked.

The King:—O Vasantaka, how lovely and variegated these flowers are.

Vāsavadattā:—(*To herself.*) The utterance of (the name) Vasantaka makes me feel as if I were at Ujjayinī again.

The King:—O Vasantaka! let us sit down on this stone-bench and wait for Padmāvatī.

The Jester:—Just as you please. (*He sits down and rises up again*) Ah! the scorching heat of the autumnal sun is unbearable. Let us therefore go into this bower of spring-flowers.

The King:—All right. Lead the way.

The Jester:—Very well. (*Both turn round*).

Padmāvatī:—Mr. Vasantaka is going to spoil everything. What shall we do now ?

The Maid :—Princess, shall I keep His Highness away by shaking this hanging creeper which is swarming with black bees ?

Padmāvatī:—Yes, do so. (*The maid acts accordingly*).

Thy Jester:—Murder, murder. Keep away, Your Highness, keep away.

The King:—What is the matter ?

The Jester:—I am bitten by the wretched black bees.

The King:—No, no, do not say so. We should not frighten the bees. Look :

3 Intoxicated with honey, the bees are humming melodiously. They are closely embraced by their beloved mates which are smitten with passion. They will be disturbed by our

footsteps and will, like ourselves, become separated from their sweet-hearts. 3.

Let us therefore take our seats here.

The Jester :—Just as you please. (*Both sit down*).

The Maid :—Princess, we are in truth made prisoners.

Padmāvatī :—Happily my noble lord is seated.

Vāsavadattā :—(*To herself*) Happily my noble lord is in good health.

The Maid :—Princess, madam's eyes are full of tears.

Vāsavadattā :—The pollen of Kāśa flowers has fallen into my eyes through the wantonness of the bees and has made them water.

Padmāvatī :—Quite so.

The Jester :—Well, there is no one in the pleasure-garden. There is something I want to ask. May I?

The King :—certainly.

The Jester :—Who is your sweet-heart: Her Ladyship Vāsavadattā of yore or Padmāvatī of the present time ?

The King :—Why do you want to put me in such an extremely awkward position ?

Padmāvatī :—O dear ! in what an awkward position is my noble lord put ?

Vāsavadattā :—(*To herself*) And I too, unfortuṇate as I am.

The Jester :—Now you must speak frankly. One is dead, the other is nowhere near.

The King :—No, I should certainly not say anything. You are talkative, old chap.

Padmāvatī :—This answer is eloquent, my noble lord.

The Jester :—O, I swear by the truth. I shall never tell anybody. Here, my lips are closed. I dare not speak out, old chap.

Padmāvatī :—Oh ! how stupid he is. He does not know his heart even after this.

The Jester :—Will you not tell me ? If you do not, you shall not stir a single step from this stone-bench. Your Highness is now my prisoner.

The King :—What, by force?

The Jester :—Yes, by force.

The King :—We shall see.

The Jester :—Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth.

The King :—No way out. Well, listen :

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulness. But she does not fascinate my heart which is set on Vāsavadattā. 4

Vāsavadattā :—(*To herself.*) Well, well. This is ample reward for my suffering. My living here in concealment is acquiring many merits.

The Maid :—Princess, His Highness is indeed discourteous.

Padmāvatī :—No, don't say so. My noble Lord is indeed courteous. He remembers even now the virtues of the noble Vāsavadattā.

Vāsavadattā :—Blessed child, your words are worthy of your noble birth.

The King :—Well, I have spoken. Now you must tell me. Who is dear to you: Vāsavadattā of yore or Padmāvatī of the present time?

Padmāvatī :—My noble lord is acting Vasantaka.

The Jester:—What is the use of my prattle? I hold both Their Ladyships in high regard.

The King :—You silly ass! having heard from me forcibly, you now refuse to speak out.

The Jester :—What, me too by force?

The King :—Yes, by force.

The Jester :—Then you will never hear it.

The King :—Be pleased, O great brāhmaṇa! speak of your own free will.

The Jester :—Listen, now, Your Highness. I held Her Ladyship Vāsavadattā in great regard. Her Ladyship Padmāvatī is young, beautiful, gentle, without conceit, kind, and courteous. But Lady Vāsavadattā had another great virtue. She would come forward with delicious dishes saying, 'where is Mr. Vasantaka gone'?

Vāsavadattā :—(*To herself.*) Very well, good Vasantaka. Now remember this (episode.)

The King :—Well, Vasantaka, I shall relate all this to queen Vāsavadattā.

The Jester :—Alas Vāsavadattā! where is Vāsavadattā? She is long dead.

The King:—(*Sorrowfully*). Yes, Vāsavadattā is no more.

With your raillery you confused my mind. And then by the force of old habit, those words escaped me. 5.

Padmāvatī:—Very pleasant indeed was this talk. The wretch has spoiled it all.

Vāsavadattā:—(*To herself*). Well, well, I am consoled. Sweet indeed is to hear these words unobserved.

The Jester:—Buck up, Your Highness. Fate is inexorable. It is just so.

The King:—You do not understand my condition, old chap. For:

In order to console my grief my love sprang (new) roots but constant recollection makes my grief fresh. It is a law of nature that the heart regains tranquillity when it has paid its debt (to the beloved in the form of a tribute) of tears. 6.

The Jester:—His Highness' face is stained with tears. I'll fetch water for his face. (*Exit*).

Padmāvatī:—Madam, the face of my noble lord is hidden by a veil of tears. Let us slip away.

Vāsavadattā:—Just as you like. Nay, you stay here. It would be improper for you to go away leaving your husband in a sad plight. I shall go alone.

The Maid:—What madam says is right. Princess, you should go to your husband.

Padmāvatī :—Should I?

Vāsavadattā :—My dear, you must. (*Exit.*)

(*Enter the jester*)

The Jester :—(*With water in a lotus leaf.*) Here is Her Ladyship Padmāvatī.

Padmāvatī :—Mr. Vasantaka, what is it?

The Jester :—This is that, that is this.

Padmāvatī :—Speak out, speak, sir, speak.

The Jester :—Madam, the pollen of kāśa flowers, carried by the wind, fell into the eyes of His Highness and his face is wet with tears. Here is the water for washing his face. Please take it to him.

Padmāvatī :—(*To herself*) Oh! even the attendants of a courteous master become courteous. (*Approaching the king*). Victory to my noble lord! Here is water for washing your face.

The King :—Ah Padmāvatī. (*Aside*) Vasantaka, what is this?

The Jester :—(*Whispers in his ear*). It is li[ke] this.

The King :—Bravo Vasantaka, bravo. (*Sipping water*). Padmāvatī, pray be seated.

Padmāvatī :—As my noble lord orders. (*She sits down*).

The King :—Padmāvatī,

7 The pollen of Kāśa flowers, white as the autumnal moon, and wafted by the wind (fell into my eyes and) has made my face, O fair maid, bathed with tears. 7.

She is a mere girl and newly married. She will be distressed, should she learn the truth. I admit she is courageous but a woman is by nature timid. 8.

The Jester:—This afternoon His Majesty the King of Magadha will receive his friends and introduce them to you. Kind treatment reciprocated with courtesy engenders affection. Let Your Highness therefore rise.

The King:—Good, a nice proposal. (*He rises*).

It is easy to find in the world men who possess great virtues and always offer kind treatment; but it is difficult to find such as duly appreciate these qualities. 9.

(*Exeunt omnes*).

End of Act IV.

INTERLUDE.

(*Enter Padminikā*).

Padminikā:—O Madhukarikā, O Madhukarikā, come here quick.

(*Enter Madhukarikā*).

Madhukarikā:—Here I am, my dear. What do you want me to do?

Padminikā:—Do you not know, my dear, that Princess Padmāvatī is suffering from a severe headache?

Madhukarikā:—Alas!

Padminikā:—Now run, my dear, and call madam Āvantikā. Tell her only that the princess is suffering from a headache and she will come of her own accord.

Madhukarikā:—But, my dear, of what good will she be?

Padminikā:—She will entertain the princess with pleasant stories and thus relieve her of her headache

Madhukarikā:—Quite so. Where have you spread the bed of the princess?

Padminikā:—Her bed is spread in the 'ocean-room.' Now, away with you. I shall search Mr. Vasantaka and through him inform His Highness.

Madhukarikā:—All right. (*Exit*).

Padminikā:—Now, where can I find Mr. Vasantaka?

(*Enter the Jester.*)

The Jester :—On this auspicious occasion so extremely joyful, the flame of fire of love blazes all the more fiercely in the heart of His Highness, the King of the Vastas, distracted by separation from queen (Vāsavadttā) as if it were fanned by his marriage with Padmāvatī. (*Observing Padminikā*). Hallo, Padminikā. Well, Padminikā, what is the news?

Padminikā :—Mr. Vasantaka, do you not know that the Princess Padmāvatī is suffering from headache?.

The Jester:—Really, I never knew.

Padminikā :—Well, now inform His Highness of it. I, in the meantime will hurry up with the ointments for her head.

The Jester :—Where has the bed of Padmāvatī been spread?

Padminikā :—Her bed is spread in the 'Ocean-room.'

The Jester:—You may depart. I am going to inform His Highness about it.

(*Exeunt both.*)

End of Interlude.

ACT V.

(*Enter the King.*)

The King :—Once more, in course of time, I have undertaken the burden of domestic life but my thoughts revert to the noble and praiseworthy daughter of the King of Avanti, whose slender frame was consumed in the conflagration at Lāvāṇaka, like a lotus plant blasted by frost. 1.

(*Enter the Jester*).

The Jester :—Quick, Your Highness, quick.

The King :—What is the matter?

The Jester :—Her Ladyship Padmāvatī is suffering from headache.

The King :—Who told you?

The Jester :—Padminikā told me.

The King :—Alas!

Having obtained another love, endowed with beauty, grace and accomplished in all virtues, my grief had somewhat abated. As I have tasted once the bitter sorrow—the former wound still rankling in my heart—I anticipate a similar fate for Padmāvatī. 2.

Where is Padmāvatī?

The Jester :—Her bed is spread in the 'ocean-room.'

The King :—Show me the way.

The Jester :—Come, come, Your Highness. [*Both turn round*]. This is the 'ocean-room.' Please enter, Your Highness.

The King :—You go in first.

The Jester :—Very well. *(Entering)* Help, help. Back, Your Highness, stand back.

The King :—What is the matter ?

The Jester :—Here is a cobra wriggling on the floor. Its body is just revealed by the light of the lamp.

The King :—[*Entering and observing smilingly.*) Oh ! the fool believes it to be a cobra.

Silly ass, you mistook the dangling garland dropped from the portal arch and lying outstretched on the ground for a serpent. Swayed by the gentle evening breeze, it is this which slightly imitates the movements of a serpent. 3

The Jester :—[*Observing closely*]. Your Highness is right. It is not a cobra. [*Entering and looking round*] Perhaps Her Ladyship Padmāvatī came here and has gone away.

The King :—She has not yet arrived, old chap.

The Jester :—How do you know ?

The King :—What is there to know ? look :

The bed has not been pressed ; it is even as it was when spread. The covering sheet is not crumpled. The pillow is not crushed, nor stained with medicines (applied) to cure headache. No decorations are made to divert the sight of the patient. Persons who are suffering and confined to bed do not leave them so quickly of their own accord. 4.

The Jester :—Then let Your Highness sit down on the bed for a while and wait for Her Ladyship,

The King :—Very well. (*He sits down*) Sleep is overpowering me, old chap. Relate some story.

The Jester :—I will relate a story but Your Highness must respond saying, '*hum.*'

The King :—Very well.

The Jester :—There is a town called Ujjayinī. It has very pleasant water-baths.

The King :—What Ujjayinī ?

The Jester :—If you do not like this story I shall relate another.

The King :—It is not that I do not like it, old chap. But :

It reminds me of the daughter of the King of Avanti. At the time of departure, she thought of her kinsmen and shed, through love on my breast, copious tears which clung to the corners of her eyes. 5.

Moreover :

Many a time she, in the course of her lessons, would fix her gaze on me and would aimlessly move, in the air, her hand from which the plectrum had dropped. 6.

The Jester :—All right. I shall relate another. There is a town called Brahmadatta. There reigned a king named Kāmpilya.

The King :—What, what ? (*The jester repeats what he has just said*).

The King :—Silly ass, say King Brahmadatta and city Kāmpilya.

The Jester :—Is Brahmadatta the King and Kāmpilya the city ?

The King :—Quite.

The Jester:—Then Your Highness, please wait a moment so that I may commit it to memory. Brahmadatta is the King, Kāmpilya, the city. (*He repeats it to himself several times.*) Now, listen, Your Highness. He is fast asleep. It is very cold at this time. I'll go and bring my cloak. (*Exit*)

(*Enter Vāsavadattā, disguised as a lady of Avanti and a maid.*)

The Maid :—Please come, madam. The princess is suffering from a very severe headache.

Vāsavadattā :—I am so sorry. Where has her bed been spread?

The Maid :—Her bed is spread in the 'ocean-room.'

Vāsavadattā:—Then lead the way. (*Both turn round.*)

The Maid :—This is the 'ocean-room.' Please go in, madam. Meanwhile I shall hurry up the ointments for her head. (*Exit.*)

Vāsavadattā :—Oh! how cruel are the gods to me. Even Padmāvatī who was a source of consolation to my noble lord, distracted with bereavement, has fallen ill. I'll go in. (*Entering and looking round.*) O! how negligent are the servants. Padmāvatī is

indisposed and they have left her alone with just a lamp as her companion. Padmāvatī is asleep. I shall sit down. If I sit somewhere else, it will look as if my love for her is not much. I shall, therefore, sit on her bed. *(Sits down on the bed.)* Why is it that as I sit beside her to-day, my heart is thrilled as it were? Happily her breathing is easy and normal. Her headache must have been cured. By occupying one side of the bed only, she seems to invite me to embrace her. I shall lie down. *(She lies down.)*

The King:—*(He talks in sleep.)* O Vāsavadattā!

Vāsavadattā:—*(Rising abruptly)* Hum! it is my noble lord and not Padmāvatī. Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharāyaṇa will be made futile.

The King:—O daughter of the King of Avanti!

Vāsavadattā:—Happily my noble lord is dreaming only. There is no one near about. I shall stay for a while and gladden my heart and my eyes.

The King:—O my darling! O my charming pupil! Give me answer.

Vāsavadattā:—I am speaking, my lord, I am speaking.

The King:—Are you displeased?

Vāsavadattā:—Oh! no. Oh! no, only very miserable.

The King :—If you are not displeased, why don't you wear your jewels?

Vāsavadattā :—What could be better than this?

The King :—Do you remember Viracikā?

Vāsavadattā :—(*Angrily.*) O fie! Even here Viracikā!

The King :—Then I beseech Your Ladyship's forgiveness for Viracikā. (*He stretches out his hands*).

Vāsavadattā :—I have stayed long. Some one might see me. I must go. But before going, I must replace, on the bed, my noble lord's hand which is now hanging down. (*She acts accordinly and exit.*)

The King :—(*Rising suddenly*) Stop, Vāsavadattā, stop. Alas!

Rushing out in haste, I ran against a panel of the door. And now I do not know for certain whether the desire of my heart is a reality (or a mocking phantom). 7.

(*Enter the Jester.*)

The Jester :—Ah! Your Highness is awake.

The King :—Pleasant news, old chap. Vāsavadattā is alive.

The Jester :—Alas Vāsavadattā! Where is Vāsavadattā? Vāsavadattā is long dead.

The King :—Don't say that, old chap.

She woke me up as I was lying asleep on the bed and disappeared. Rumaṇvān deceived me when he told me that she had perished in the conflagration. 8.

The Jester :—This is well nigh impossible. You must have seen her in a dream. Ever since I mentioned the water baths, you have been thinking of Her Ladyship.

The King :—Was it a dream then?

If that be a dream, blessed is the state of sleep. And if it were an illusion, would that the illusiou last for ever. 9.

The Jester :—There dwells in this city a fairy named Avantisundarī. You must have seen her, old chap.

The King :—No, no.

When I woke up at the end of the dream, I saw her face: the eyes were devoid of collyrium; the hair were long and unbraided. She still guards her virtue. 10.

Moreover, old chap, see:

This arm of mine was closely clasped by the agitated queen. It does not give up even now its thrill of pleasure, although it felt her touch only in a dream. 11.

The Jester :—Now, Your Highness, don't think of impossibilities. Come now. Let us go to the ladies' court.

(Enter the Chamberlain).

Chamberlain :—Victory to my noble lord. Our great King Darśaka informs you the following, "Here is Rumaṇvān, the minister of

Your Highness. He has arrived with a large force to attack Āruṇi. Moreover elephants, cavalry, infantry, and chariots are equipped ready for battle. Let Your Highness therefore arise. Further:

Your enemies are divided. Your subjects so loyal to you on account of your manifold virtues are reassured. Arrangements are made to protect your rear during the time of march. Whatever is necessary to crush the foe has been provided by me. The army has crossed the river Ganges and the land of the Vatsas is in your hand. 12.

The King:—(*Rising*). Very good! Now.

I shall meet that Āruṇi, an adept in all the horrible deeds and destroy him in the battle field, as if in a great ocean, crossed with the mighty elephants and horses and whose fierce billows are the showers of discharged arrows. 13.

(*Exeunt Omnes*).

End of Act V.

Vidya Sagar

INTERLUDE.

(*Enter a chamberlain.*)

Chamberlain :—What ho ! who is on duty at the golden-arched gate ?

(*Enter door-keeper.*)

Door-keeper :—Sir, it is I Vijayā. What do you want me to do ?

Chamberlain :—Please inform Udayana whose prosperity has been enhanced by the acquisition of the Kingdom of the Vatsas that a chamberlain named Raibhya has come from the court of Mahāsena as well as the venerable nurse of Vāsavadattā named Vasundharā, sent by Her Ladyship Aṅgāravatī. They are waiting at the door.

Door-keeper :—Sir, this is neither the proper time nor the place for this message.

Chamberlain :—In what way is this time and place improper ?

Door-keeper :—Listen, Sir. To-day some one, in the sun-faced palace, played on the lute. On hearing it, my lord said, 'Methinks, I hear the notes of ghoṣavatī.'

Chamberlain :—Further ?

Door-keeper :—Then (a servant) went there and enquired, 'Where did you obtain this lute'? He replied, 'I discovered it lying

in a thicket of reeds on the bank of the Narmadā. If it is of any use, please take it to His Highness.' It was brought to my lord who placed it in his lap and fell unconscious. On regaining consciousness, my lord, with tears streaming down his face, said, 'I see you, ghoṣavatī, but her I do not see.' That is why the time is not opportune. How can I deliver your message ?

Chamberlain :—You had better inform him, good maid. This also pertains to the same thing.

Door-keeper :—Sir, I'll inform him. Here is my lord coming down from the sun-faced palace. I shall tell him here.

Chamberlain :—Very well, good maid. (*Exeunt both*).

End of Interlude.

ACT VI.

(*Enter the King and the jester*).

The King :—O thou, whose notes are delightful to the ears ! having reposed on the pair of breasts and the fully developed thighs of the queen, how could you resort to the dreary dwelling of the forest where thy body has been covered with the execrations of flocks of birds. 1.

Moreover, thou art heartless, O Ghoṣavatī ! because thou doest not remember of thy poor mistress :

Those huggings of thy sides as she carried thee on her hip and the warm and pleasant embraces between her breasts at (the time of) fatigue, the plaints, addressed to me, during separation and those loving words and sweet smiles in the intervals of lute—music. 2.

The Jester :—Now do not torment yourself too much, Your Highness.

The King :—Do not say so, old chap.

My love, dormant for a long time, is re-kindled by the lute. Ah ! I do not see the queen to whom Ghoṣavatī was so dear. 3.

Vasantaka, have Ghoṣavatī refitted with new strings from some skilful artist and quickly bring it back to me.

The Jester :—As Your Highness orders. (*Exit with lute.*)

(*Enter portress.*)

Portress :—Victory to my lord. Here has arrived a chamberlain named Raibhya from the court of Mahāsena as well as the venerable nurse of Vāsavadattā, called Vasundharā, sent by Her Ladyship Aṅgāravatī. They are waiting at the gate.

The King :—Then send for Padmāvatī.

Portress :—As my lord orders. (*Exit.*)

The King :—Is it possible that Mahāsena has heard of this news so soon?

(*Enter Padmāvatī and the portress.*)

Portress :—Come, princess, come.

Padmāvatī :—Victory to my noble lord.

The King :—Padmāvatī, did you hear that the chamberlain named Raibhya from the court of Mahāsena and the venerable nurse of Vāsavadattā called Vasundharā sent by Her Ladyship Aṅgāravatī have arrived and are waiting at the gate?

Padmāvatī :—My noble lord, it will be a pleasure to me to hear the news of the welfare of the family of my relatives.

The King :—These words, that the relatives of Vāsavadattā are my relatives, are worthy of you. Padmāvatī, do take a seat. Now why do not you sit down?

Padmāvatī :—My noble lord, would you have me seated by your side while receiving these people?

The King :—What harm is there?

Padmāvatī :—It will not look quite nice as I am the second spouse of my noble lord.

The King :—But to forbid the sight of my wife to people who should see her will create great mischief. So please be seated.

Padmāvatī :—As my noble lord orders. (*She sits down*). My noble lord, I feel quite uneasy as to what father or mother will have to say.

The King :—Padmāvatī, quite so.

My heart is full of misgivings as to what he will say. I stole his daughter but failed to protect her. Having committed this breach of trust towards the great man through the fickleness of fortune, I am afraid like a son who has roused the anger of his father. 4.

Padmāvatī :—It is not possible to protect anything when its time has come.

Portress :—The chamberlain and the nurse are waiting at the gate.

The King :—Conduct them at once.

Portress :—As my lord orders. (*Exit.*)

(*Enter the chamberlain, the nurse and the portress*)

Chamberlain :—O!

Having reached this kingdom of our relatives, my joy is great. But again the recollection of the death of the daugter of our king fills me with sorrow. O Fate, was it not enough to have the kingdom robbed by the enemies? Must you not spare even the life of the queen? 5.

Portress:—Here is my lord. Approach him, Sir.

Chamberlain:—(*Approaching*). Victory to my lord.

The Nurse:—Victory to Your Highness.

The King:—(*Respectfully*). Sir,

Is the King, who regulates the rise and fall of royal dynasties on this earth, and with whom I was anxious to seek an alliance, well? 6.

Chamberlain:—O Yes. Mahāsena is well. He enquires if everybody is well here ?

The King:—(*Rising from his seat*). What is Mahāsena's order?

Chamberlain:—This is worthy of the son of Vaidehī. (Please take your seat) and while seated you will hear the message of Mahāsena.

The King:—As Mahāsena orders. (*Sits down*).

Chamberlain:—'Congratulations to you for winning back the kingdom robbed by the enemies. For:

There is no enterprise among the timid and the weak. The royal glory is mostly enjoyed by enterprising men only.' 7.

The King:—Sir, all this is due to the might of Mahāsena. For:

I was vanquished of yore but he fondled me just like his sons. I eloped with his daughter but did not protect her. And having heard about her sad demise, he still shows me the same kindness. If I have regained the loyal land of the Vatsas, surely, the king alone is the cause. 8.

Chamberlain :—This is the message of Mahāsena. The message of the queen will be delivered by this lady.

The King :—Ah ! mother !

Is my mother, who is the chief queen in a harem of sixteen, the holy goddess of the city and who was so afflicted with grief at our departure, well?

The Nurse :—The queen is well. She enquires if all is well here ?

The King :—All well? Ah ! mother, this is how we are well.

The Nurse :—Now, Your Highness, do not torment yourself too much.

Chamberlain :—Control yourself, my noble Lord. Though dead, the daughter of Mahāsena is really not dead when my noble lord thus grieves for her. Or :

Who can protect any one against the time of death ? Who can hold the pitcher when the rope breaks ? There is a common law for men and trees : in a particular season they grow, in another season they are cut down. 10.

The King :—Sir, no, do not say so.

The daughter of Mahāsena was my pupil and my beloved queen. How can I possibly fail to remember her even in births to come ? 11

The Nurse :—The queen sends the following message :—'Vāsavadattā is no more. To me and to Mahāsena you are as dear as our Gopāla and Pālaka. From the very first

we intended to make you our son-in-law. For this purpose you were brought to Ujjayinī. We gave her to you under the pretext of lessons on lute without (performing) the fire-ceremony as witness. But you were impetuous and eloped with her without the celebration of the auspicious nuptial rites. Then we had your as well as Vāsavadattā's portrait painted on boards and celebrated the marriage. We send the portrait boards to you. May their sight bring you happiness.'

The King :—Ah ! how sweet and noble is the message of the queen.

This message is more precious to me than the acquisition of a hundred kingdoms. We have committed so many faults yet the queen does not forget us in her love. 12.

Padmāvatī —My noble lord, I would like to see the portrait of the venerable Vāsavadattā and salute her.

The Nurse :—Behold, princess, behold. (*Shows her the portrait*)

Padmāvatī :—(*Beholding the portrait. To herself*) Hum ! It bears a striking resemblance to madam Āvantikā. (*Aloud.*) My noble lord, is it a good likeness of Her Ladyship ?

The King :—It is not a likeness. It is herself, at least so it appears to me. O Alas !

How could such a terrible calamity befall this charming loveliness ? How could fire dare ravage such a sweet face ? 13.

Padmāvatī :—My noble lord, after seeing your portrait I shall be able to judge whether the other is a good likeness [or not.

The Nurse :—Behold, princess, behold.

Padmāvatī :—(*Beholding.*) My noble lord's portrait shows a striking likeness. I can therefore say the other must be a good likeness of the noble (Vāsavadattā.)

The King :—My queen, I notice that from the time of seeing the portrait, you are pleased and perplexed. How is that?

Padmāvatī :—My noble lord, a lady, who might be the original of this portrait, is living here.

The King :—Of Vāsavadattā's portrait?

Padmāvatī :—Yes.

The King :—Then, please, fetch her here at once.

Padmāvatī :—My noble lord, a certain brāhmaṇa put her in my hands as a ward, before my marriage, saying that she was his sister. Her husband is away and she shuns the sight of other men. So beholding madam as my companion my noble lord should recognise her.

The King :—If she is the sister of a brāhmaṇa, it is evident she must be a different person. In this world one often comes across wonderful similarities of form. 14.

(*Enter portress*).

The Portress:—Victory to my noble lord. Here is a brāhmaṇa of Ujjayinī. He says, 'my sister is placed in the hand of the princess as a ward.' He wants to claim her back and is waiting at the door.

The King:—Is he that brāhmaṇa, Padmāvatī?

Padmāvatī:—It must be he.

The King:—Conduct the brāhmaṇa here at once with courtesy proper to the ladies' court.

The Portress:—As my lord orders. (*Exit*).

The King:—Padmāvatī, will you also fetch her here?

Padmāvatī:—As my noble lord orders. (*Exit*).

(*Enter Yaugandharāyaṇa and the portress*).

Yaugandharāyaṇa:—(*To himself*).

Having concealed the queen in the interest of the king, I admit, my plan has benefitted my royal master. And although my enterprise is crowned with success, my heart is full of misgivings as to what he will say. 15.

The Portress:—Here is my lord. Sir, approach him.

Yaugandharāyaṇa:—(*Approaching.*) Victory, victory to Your Highness.

The King:—I seem to have heard this voice before. O Brāhmaṇa, did you leave your sister in the hand of Padmāvatī as a ward?

Yaugandharāyaṇa :—Quite so.

The King :—Let his sister be brought here with all speed.

The Portress :—As my lord orders. (*Exit*).

(*Enter Padmāvatī, Āvantikā and portress*).

Padmāvatī :—Come, madam, come. I have pleasant news for you.

Āvantikā :—What is it?

Padmāvatī :—Your brother has come.

Āvantikā :—Happily he still remembers me.

Padmāvatī:—(*Approaching.*) Victory to my noble lord. Here is my ward.

The King :—Render her back, Padmāvatī. A deposit should be returned in the presence of witnesses. The noble Raibhya and her ladyship here will be witnesses.

Padmāvatī :—Sir, now take madam back.

The Nurse :—(*Looking at Āvantikā closely.*) Oh! this is princess Vāsavadattā.

The King :—What, the daughter of Mahāsena. My queen, go with Padmāvatī to the ladies' court.

Yaugandharāyaṇa :—No, no. She must not go back. She is certainly my sister.

The King :—What do you say? She is the daughter of Mahāsena.

Yaugandharāyaṇa :—O king!

You are born in the family of the Bharatas. You are self-controlled, enlightened, and pure. It is not worthy of you to take her away by force, —you, who are a model of kingly duty. 16.

The King :—All right. Then let us behold this striking similarity of form. Draw the curtain aside.

Yaugandharāyaṇa :—Victory to my royal master.

Vāsavadattā :—Victory to my noble lord.

The King :—Halloo, this is Yaugandharāyaṇa, this is the daughter of Mahāsena.

I see her once more but is it reality or a dream? On a former occasion too I saw her but I was deceived. 17.

Yaugandharāyaṇa :—Sire, by concealing the queen, I am guilty of high treason. Please, forgive me, Sire. (*He falls at his feet.*)

The King :—(*Raising him*). You are really Yaugandharāyaṇa.

When we were plunged in deep distress, you saved us with your exertions through feigned madness, with battles, and plans prescribed by treatises on politics. 18.

Yaugandharāyaṇa :—I am a humble follower of the fortunes of my royal master.

Padmāvatī :—Ah !, this is the noble queen. Madam, in treating you as a companion I have unwittingly transgressed the bounds of propriety. I bow my head and beg your forgiveness.

Vāsavadattā. (*Raising Padmāvatī.*) Rise, rise, O fortunate woman, blessed with a husband. It is with this supplication that you are transgressing propriety.

Padmāvatī :—I am much obliged.

The King :—My dear Yaugandharāyaṇa, what was your plan in concealing the queen?

Yaugandharāyaṇa :—To save Kauśāmbī was the sole object.

The King :—What was the reason of putting her in the hand of Padmāvatī as a ward ?

Yaugandharāyaṇa :—The soothsayers Puṣpaka and Bhadraka had predicted that she was destined to become your queen.

The King :—Did Rumaṇvān know this?

Yaugandharāyaṇa :—Sire, all (the ministers) knew it.

The King :—O ! what a rogue is Rumaṇvān to be sure.

Yaugandharāyaṇa :—Sire, let noble Raibhya and this lady return this very day in order to announce the news of the safety of the queen.

The King :—No, no. We shall all go together with queen Padmāvatī.

Yaugandharāyaṇa :—As my lord orders.

Epilogue.

May our king (brave) like a lion rule on this earth bounded by the ocean, whose two ear-ornaments are the Himalayas and the Vindhya mountains and which is brought under one sovereign sway. 19. (*Exeunt omnes*).

THE END

Vidya Sagar

Vidya Sagar

Translation of the stanzas attributed to Bhāsa in various anthologies.

No. 3292, pp. 474—5.

The line of sandal paste painted as a decoration on her forehead by her friends looks as if it were a bandage for the wound caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated cheek.

No. 3330, p. 482.

Whence is this diametrically opposite nature of the noose in the form of the arms of the beloved ? When entwined round my neck they restore life back to me but removed they take it away.

No. 3640, p. 541.

The she-cat licks the rays of the moon on its cheeks, mistaking them for milk. When they filter through the leaves of trees, the elephant tries to collect them mistaking them for lotus-stalks. When they shine on bed, a damsel mistakes them for her silken garments and tries to gather them round her at the end of amorous pleasures. The whole universe is thrown in confusion by the moon who is maddened with her own splendour.

No. 3907, p. 593.

The sun burns fiercely like a low-caste man made newly rich. The black antelope discards its horn as an ungrateful man, his friend. Water becomes clear like the inner consciousness of a

sage. And mud, like a poor lover, is being dried up.*

No. 1286, p. 214.

She is (but) a maiden (yet) well acquainted with the manifold manifestation of the five-arrowed cupid. She is slender but her slim frame is overloaded with the burden of her breasts. She is overwhelmed with bashfulness at the end of amorous pleasures. Ah ! who is she? What is she like ? Of her what can I say?

No. 1353, p. 226.

She grieves when I am distressed, rejoices when I am happy. She is sad when I am depressed, speaks gentle words when I am harsh with rage. She knows her time, relates charming tales and is pleased when I praise her. She is one yet she is many : She is my wife, my best guide, my friend and my most charming maid.

No. 1619, p. 275.

O hard-hearted one! Give up thy anger. It kills all happiness. Look, proud dame, Death writes each day off as 'gone and gone.' It is not becoming to thy youth. Our meeting is but for a short time. Far better will it be to spend in love the time, wasted in quarrel.

No. 1628, p. 276.

You deceived me too much with your assumed pretensions and false friendship. I too paid

* This is the description of autumn.

attention with my confidential silence and businesslike conversation. Let us be frank: I am not your lady-love. In vain are your efforts. I am jealous, you are indifferent; served us both right.

No. 2383.

The tree in the form of love having been burnt, the nector, stored in the jars of her breasts, transformed the youthful maiden into a creeper : her line of thrilling hair became its bristles; the three skin-folds (on her abdomen) its basin of water.

No. 1112.

Agitated on account of the worship of gods in the auspicious rite of the approaching wedding, Gaurī saw, before her, a painted portrait of her husband,—the god who bears the Ganges on his head. Sentiments of adoration, surprise, displeasure, and bashfulness held her fast. After a long time and with great difficulty, she offered a handful of flowers to her lord, at the bidding of elderly matrons. May this handful of flowers protect you.

No. 2872.

The moon is pale like the face of a damsel separated (from her lover). The luster of the sun is feeble like the authority of a man deserted by fortune. The blazing fire is pleasant like the anger of a newly-married bride. And the freez-

ing wind is biting like an embrace of a wicked person.*

Quoted by Jalhaṇa.

All that the gods obtained from churning the ocean with hard labour is seen on the face of a beautiful woman. Celestial flowers are her fragrant breath; moon her cheeks; nector her lower lip; and poison her bright side-long glances.

Extract from the Bṛhat-kathā-śloka-Samgraha of Buddhasvāmin.

CANTO IV.

There is, in the land of the Vatsas, a city Kauśāmbī, the very heart of the earth. It is situated on the bank of the Kālindī (Yamunā). Therein reigns King Udayana. 14.

Although the king had a large harem, his heart† was set on two, Vāsavadattā and Padmāvatī. 18.

Like the mighty arms of Śārṅgapāṇi ‡ were the four ministers§ and friends of the king—strategems|| incarnate as it were. 19.

* Description of winter.

† The word used in the text is *buddhi*, 'mind, idea, notion, recognition,' *i.e.*, he recognised two only as his queens.

‡ The word *Śārṅga* is derived from *Śārṅga*, a horn. It means 'something made of horn, a horny substance.' It is also the name of the bow of Viṣṇu, which was probably made of horn. *Śārṅgapāṇi* therefore means 'wielder of the bow *Śārṅga*, *i.e.*, Viṣṇu.

§ Lacote's translation of this passage is wrong. *Bhujāh* is in the plural and should be construed with *mitramantriṇaḥ*. Had the poet intended to praise the arms of the king, the dual instead of plural would have been used. The comparison lies not only in the great power of the arms of Viṣṇu and ministers but also in their number, both being four.

|| Treatises on politics mention four means of success against an enemy: (1) dissension (2) negotiation (3) bribery (4) assault.

They were Ṛṣabha, Rumaṇvān, Yaugandharāyaṇa and Vasantaka. With them the king passed his time. 20.

If I die without leaving a son, who will become the guardian of my property and kingdom? 46.

The anxiety to have a son (devoured) the king. Deep sighs were his constant companions. Thus passed several days. 47.

CANTO V.

Having dismissed the court,* the king said to the ministers, 'Gentlemen! listen to what I am going to say, you who are men of intelligence.' 1.

'If, not having children, you long for them, then commence, simultaneously with me, the adoration of the gods.' 6.

The ministers having signified their assent, the king approved. 10.

On an auspicious day he worshipped the gods, the sacred fire and the Brāhmaṇas and repaired to the Forest of Elephants accompanied by his queens and ministers. 11.

The Princess of Magadha was of firm resolution (to practice penance) but queen Vāsavadattā dissuaded her (with the words), 'My friend, give up this fatiguing toilsome undertaking.' 12.

And she added, 'you are young and tender like a fibre of the lotus plant. You have always

* The word *āsthāna* derived from *Sthā* with *ā* 'to stand, stop, or stay,' means 'an abode, residence, audience-hall, assembly' and also 'court.'

been used to comforts in the house of your brother as well as in that of your husband.' 13.

'I, unfortunate as I am, have experienced unbearable sorrows. I am therefore capable to bear hardships.' 14.

'The son, who will be born to me, will be yours.' 15.

She having returned, the king, accompanied by Vāsavadattā, soon propitiated the King-of-Kings (god Kuvera) by his austerities. 16.

At the lapse of a period of two months, the news, that the queen was enceinte, spread in the country. 83.

Her mother-in-law saw her face. Her cheeks were pale like a faded *Madhūka** flower and her eyes were dim†. She came to know that she was suffering from the longing of pregnancy‡. 86.

She asked her, 'My daughter, tell me, without reserve, your longing of pregnancy. If the longing is not satisfied, abortion is often the result.' 87.

When out of bashfulness she did not confess her longing of pregnancy, the mother-in-law began to relate her own story to the queen-consort. 88.

**Madhūka* is a kind of flower from the blossoms and seed of which oil is extracted.

†*Jihma* means 'oblique, crooked, squint dim or dull.' The compounds *Mlāyan....kapolam* and *jihmalocanam* are attributes of *mukham*

‡ *Dohada* is explained as a Prakrit word-Skt. *daurhada*, *i.e.*, 'sickness of the heart, nausea.' It is a favourite idea with Sanskrit writers that a pregnant woman is always oppressed by longings, often morbid. They must be satisfied for the safe delivery of the child.

One day when I was enceinte,* your father-in-law asked me 'tell me quickly what longing of pregnancy is oppressing you.' 89.

Although I was questioned† many times and although I was intimate with him‡, I was so overwhelmed with bashfulness that I could express my desire only through the mouth of a friend. 90.

And that (desire) was satisfied by the ministers at the command of Śatānīka. 91.

Having ascended the terrace of the palace§ I gazed at the circle of quarters, red like a mountain of rubies as if red on account of conflagration of the universe. 94.

All of a sudden there appeared, like the eldest son‖ of Garuḍa, a (huge) bird, seen by the crowd of the people, who were confused by a storm of wind raised by its wings. 95.

Greedy ¶ of fresh meat, it seized me, who had lost all consciousness, and rushed through air with a terrible speed under the eyes of Śatānīka. 96.

It put me down in a far distant place and was about to devour me when it was prevented by some unknown being and escaped in the air. 97.

There I saw two emaciated young ascetics. 98.

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* *Antarvatnī* means 'pregnant.' *Antarvat* and *antarvatī* have also the same meaning.

† *Anuyuktayā* qualifies *mayā* being the instrumental singular of *anuyuktā* derived from *yuj* with *anu* meaning, 'to question, ask, order.'

‡ Lacote translates, 'I was his favourite.' *Praṇayin* however means 'loving, lover, suitor,' *Praṇayinī* therefore should mean 'a loving or affectionate woman.'

§ *Suyāmunam* means 'a palace.'

‖ Lacote translates, 'like the elder brother of Garuda.' But *putra* cannot mean 'a brother.'

¶ *Gṛddha* is the p.p.p. of *gṛdh* 'to covet, to desire, to be greedy.'

They said to me, 'O queen, do not be afraid. This is the hermitage of Vasiṣṭha, situated on the holy ground at the foot* of the Mountain of the Rising sun. 99.

I saluted him from a distance. And he comforted me with a benediction. 101

'You need not regret the absence of your relations when I am a relation to you.' 102

Having re-assured me with sweet words like these he asked his disciples to prepare a hut for me. 103.

Under the protection of the sage, I lead the life of a hermit, and lived there in happiness. The sages performed the rites and sacraments during the period of pregnancy. 105.

In the tenth month I gave birth to a son, your husband. 106.

The sacrament to the new-born babe was administered by the preceptor of the solar-race himself. And on the 12th day he also performed the naming-ceremony of my son. 107.

'This noble infant is born on the Mountain of of the Rising sun (*udaya*) he will become famous under the name of *Udayana*. 108.

His mind was developed† by the study of the Veda, music, all the arts and sciences as well as the use of weapons and missiles. 109.

Thus passed the days. Vasiṣṭha forbade him, 'never go far from this hermitage'. 110.

**Upatyakā* is land situated at the foot of a mountain. It also means 'a valley, a vale.'

†*Nī* with *vi* means 'to educate, to train, to develope, to discipline.'

But on account of the innate indocility* of the warrior-caste,† he went away far from the hermitage on a hunting expedition and enjoyed himself in the forest. 111.

Once, resplendent with divine garlands and sandal paste, he saluted, in a frightened manner, Vasiṣṭha who was smiling. 112.

'I have visited Bhogavatī‡ and just returned. I have transgressed your order. You, holy Sir, are my judge.' 137.

Vasiṣṭha said to him, 'this was a stratagem invented by me so that you may be able to see the young serpents.' 138.

'With them, now you must return to Bhogavatī and learn music and the science of elephants with all its branches.'‖ 139.

'If the king of serpents asks you to accept anything, then choose the lute Ghoṣavatī with all the serpent-melodies.'¶ 140.

'When it is put on the lap, its cords, though untouched, emit ravishing music. Know that to be Ghoṣavatī.' 141.

Having heard these words of the preceptor, Udayana then went to the world of the serpents. After the lapse of a good deal of time, he returned holding the lute in his hand. 142.

**Karkaśa* lit, means 'hard, harsh, tough, rough or rude.'

†Lacote translates *jāti* by blood.' In my opinion 'caste' would be more appropriate.

‡Bhogavatī is the name of the capital of the king of serpents in the nether world.

‖*Vistara* derived from *stṛ* with *vi* 'to spread, extend, expand' means 'spreading, expansion, amplification, details, particulars, branch.'

¶*Mūrcchanā* derived from the root *murcch* 'to swoon, faint, fade,' means 'fainting, swooning, and in music 'melody.'

From that day Udayana captured the elephants who frequented the Mountain of the Rising sun with the ravishing melodies of Ghoṣavatī. 150.

Some time passed in this manner, then the holy hermit said to me, 'Your son has attained youth, it will be necessary to go to Kauśāmbī. 195.

Orderd by him, his disciples took me with my son and brought me to this town in a moment through the air. 154.

Having satisfied my longing of pregnancy, I obtained such a noble son. My daughter-in-law, satisfy your longing of pregnancy whatever it might be*. 175.

Now the king said to the Queen, 'My Queen, why are you delaying now? Ascend this aerial car and fly at your sweet will. 281.

The queen answered, 'My lord, without you I do not visit even the garden, much less will I fly in the limitless space.' 282.

The king then ascended the aerial car with all his retinue, with all the ladies of the harem, with his queens and ministers, and with different groups and classes of the citizens. 284.

Having reached the pure regions of air, he proceeded towards the eastern direction. 285.

There King Darśaka† saw the car flying over the city‡ and exclaimed, 'Who is he, god or a demigod'? 286.

*After much pursuation Vasavadatta signifies her desire to fly through the air in an aerial car. Expert mechanics are called and a car is constructed. The narration is then continued by the stanza 281.

†Lacote misunderstands this verse. Darśaka does not mean here an ordinary observer but is the name of the king of Magadha.

‡ 'City' here does not refer to Kauśāmbī but to Rajagṛha, the capital of Magadha.

He was saluted by King Udayana accompanied by Padmāvatī. King Udayana then took leave and proceeded by the aerial path. 287.

Having circumabulated the earth, bounded by the ocean, he went to the capital of Avanti. 288.

The (pilot) stopped the car and the king was pleased. 289.

Pradyota saw that car shining* with the rays† of jewels. 'What is this'? he exclaimed. His mind was torn‡ with doubt and suspicion. 290.

The King of the Vatsas softly threw an arrow before Pradyota whose mind was full of incertitude. On this arrow words had been inscribed. 292.

Mahāsena seized it and read the strange message, 'Sire, Udayana, the thief§ with his queens, salutes you'. 293.

Having heard this, Mahāsena said to his son-in-law, 'we have given amnesty to the thief, let him descend'. 294.

Then having remained there for some time and taken leave of his parents-in-law, he flew towards Kauśāmbī, his car being gazed on by the multitude. 296.

**Pinjara* derived from the root *pinj* 'to paint, colour, dye' means 'tawny, yellowish, of golden colour, shining.'

†*Pradyota*, derived from *dyut* 'to shine, illumine,' means illumination, light, ray.

‡*Dolā* means a 'swing.' *Dolā* also means 'a swing, or doubt' The passage can be literally translated as, 'whose mind was swinging in the swing of suspicion.'

§Udayana eloped with *Vāsavadattā* from the palace—prison of *Mahāsena*. The word thief refers to this elopement.

Extract from the Bṛhatkathāmañjarī of Kṣemendra.

There is a prosperous town, Kauśāmbī, the the very glory of Śiva. 4.

There reigned king Śatānīka, the lord of mighty kings. 5.

As Bṛhaspati was of Śakra, Yugandhara was his minister, of great inteligence, the pilot of the ocean in the form of kingdom. 12.

Supratīpa was the Commander-in-Chief. Vipra, well acquainted with the meaning of the scriptures and the intimate minister was a personal favourite of the king. 13.

Viṣṇumatī was his beloved queen as Śrī was of Viṣṇu. 14.

The king, a second Daśaratha, made a scrifice and obtained, through the favour of the sage, a son Sahasrānīka like Rāma himself. 18.

When the king and the queen had departed to the other world, and their glory alone survived, the son of Śatānīka ascended the throne at the advice of the ministers. 26.

In course of time, he married the daughter of King Kṛtavarmaṇ, the treasure *in toto* of the flower-bowed cupid. 35.

As Bhavānī of the moon-crested god (Śiva) she held his child in her womb and shone pale like a digit of the moon washed with nector. 37.

Meanwhile the prime minister, the commander-in-chief and the intimate brāhmaṇa friend of the king obtained sons worthy of their families. 38.

The noble Yaugandharāyaṇa was the son of Yugandhara, Rumaṇvān of Supratīpa and Vasantaka of the Brāhmaṇa. 39.

Then as misfortune would have it, a dreadful bird, born of the race of Garuḍa, seized her mistaking her for meat. She fell into a swoon. 43.

The bird, huge like a mountain, carried her afar and abandoned her in a cave of the Mountain of the Rising sun, still helpless on account of the swoon. 44.

Then there appeared a young hermit, an ocean of mercy, who *en passant*, by chance, saw her in that state and brought her to the hermitage. 50.

There Jamadagni mercifully consoled her as a daughter. In course of time she gave birth to a son as Pārvatī to Senānya. 51.

A celestial voice christened him Udayana. 52.

The ceremonies like the tonsure and others were performed by the great sage in the hermitage. The child beautiful like the moon began to grow along with the ambition of his mother. 53.

Fond of hunting, he once saw a serpent captured by a hunter. He could not bear the distress of the serpent and got it released by offering, to the avaricious hunter, a golden bracelet given to him by his own mother. 54-55.

The serpent, now set free, assumed the form of a *nāga* and having offered his friendship with folded hands, the broad-minded one took him to the nether world. 56.

He received, from the king of serpents, a betel-leaf, a never-fading wreath of flowers, and the lute *Ghoṣavatī*, and returned to the hermitage. 60.

Meanwhile the hunter went to a merchant in Kauśāmbī with a view to sell the bracelet, the jewel of which had the name Sahasrānīka inscribed on it. 62.

Having heard the account of the recovery of the bracelet and made the hunter as the forerunner, the king eagerly set out in that direction with his ministers. 65.

He reached Jamadagni's hermitage where the lion and the lamb had given up their enmity. 139.

'This is, O king! thy son, born in Mṛgāvatī. Handsome, auspicious, an ocean of glory, he will be victorious like a second Dhanañjaya.' 141.

Have said these words, the sage took hold of Udayana and gave him to the king, who, accompanied by the queen, and surrounded by the ministers set out for the capital. 142.

Yaugandharāyaṇa became the minister to the young prince, Rumaṇvān, the commander-in-chief of the army, and Vasantaka, the personal intimate friend. 144.

CANTO II.

When the king, a descendant of Pārtha, attained, in heaven, a position worthy of his family, his son, accompanied by his queen, performed the funeral rites, prescribed by the scriptures. 1.

Having entrusted the cares of the kingdom to Yaugandharāyaṇa, Udayana enjoyed himself by playing on the lute and passed his time in hunting. 3.

Meanwhile, having discovered that he was a man of feeble enterprise, Mahāsena, the fierce, the king of Ujjayinī, resolved to conquer him. 4.

(He thought), 'My daughter, Vāsavadattā, is worthy of him alone. He is my natural enemy and cannot be sought. Being proud, he himself does not seek her hand.' 5.

'Every day, in the forest, he captures elephants overpowered by the melodies of the lute. He can be made a captive with a ferocious elephant.' Having resolved on this course, he, of firm determination, sent an ambassador with a message to the king of the Vatsas with false compliments and presents. 9-10.

'Here is my daughter, the sole treasure of my family and you are an expert musician. She

desires to become your pupil with a view to take lessons in playing on the lute. Come therefore to Ujjayinī, O king, for the sake of my daughter.' 12-13.

With this message, the ambassador left for Kauśāmbī in great haste. And having approached Udayana, he delivered the message as directed. 14.

'Vāsavadattā will learn to play on the lute if she will (be good enough to) come to my capital. It is the pupil who goes to the house of the teacher and not the teacher to the house of the pupil.' 15.

With this counter-message, the ambassador was dismissed. The king and Yaugandharāyaṇa, the minister, were angry with the king of Avanti. 16.

Meanwhile, Mahāsena, the fierce, heard the indifferent counter-message from the ambassador, thought over it, and was slightly agitated. 31.

The fierce king constructed a mechanical elephant huge like a moving mountain, with its interior made an abode for the soldiers, and left it in the forest of the Vindhya mountains. 32.

Hunters informed king Udayana of the elephant who moved slowly and sportively, whose ears and face were beautiful and who had the appearance of a celestial elephant. 33.

Expert in the capture of elephants, he penetrated the great forest alone. 34.

Having seen the false elephant and desirous of capturing it, he played sweet tunes on the lute but like services to a wicked man, they bore no fruit. 39.

While he was busy with the lute, soldiers came out of the elephant and with a desire to capture him, attacked him all of a sudden with impetuosity. 41.

He looked at them calmly, with his courageous heart unagitated. Formidable in the circular array of troops, he slaughtered them in battle. 42.

One gallant soldier, who had received a boon from God Mahākāla and who was on that account invincible, attacked him with those who had survived his slaughter and with a stratagem captured the king from behind. 43.

With the king of the Vatsas as a prisoner, he entered the capital. 44.

Then Mahāsena with the citizens saluted the king of the Vatsas and declared, 'O mighty king, you are worthy of respect at my hand. I have no enmity towards you.' 46.

With these words, the far-sighted king introduced his daughter and said, 'she is your pupil. Teach her the various arts and to play on the lute.' 47.

Then Udayana saw her whose eyes were like the blue lotus. 48.

Having seen the princess, he was thrilled to the bone. 52.

The princess saw him and bent down her face in bashfulness. 53.

The king, being attended by her, full of love and solicitude, forgot the existence of his kingdom like one made immortal with nector. 55.

The astute Yaugandharāyaṇa was distressed. Having consulted the commander-in-chief and the citizens, he, well-versed in supernatural science, went away. 59.

In ten days, he reached Ujjayinī. 64.

With the supernatural science, the wise man changed his appearence. 66.

In the same manner he quickly transformed Vasantaka. 68.

Stumbling at every step, Yaugandharāyaṇa appeared on the royal road, singing, laughing, reciting, running. 69.

In the neighbourhood of the palace of the princess, he became stark mad. 70.

Out of curiosity, the ladies of the court brought him to the music-hall where he saw the king, who, like Arjuna*, was the teacher of the princess. 71.

He conversed with the king in private and with the help of his supernatural science, disappeared. 72.

Now having freely approached the king, Yaugandharāyaṇa whispered to him the means of freedom and having made an appointment again went away. 133.

*Arjuna, a great ancestor of Udayana, lived disguised as a eunuch in the capital of the king of the Virāṭas and taught princess Uttarā music and dancing.

Then fully armed and having slain the guards of the city in the night, Udayana escaped with Vasantaka, Vāsavadattā, and Kāñcanamālā, her loving and trustworthy friend—their necklaces swinging on account of the speed of the she-elephant. 136-7.

Pālaka, in a fit of rage, rode the elephant Naḍāgiri and alone pursued him. Having been informed of this pursuit, the king of Avanti said, 'Pālaka is brave and irascible and the king of the Vatsas should be honoured. O Gopāla, go quickly and prevent a battle between them.' 139-40.

At the bidding of his father, Gopāla rode the horse called Sugrīva and galloped away to fetch his brother back. 141.

Meanwhile with his swift horses, Gopāla overtook them and by the order of his father induced Pālaka to return to the capital. 156.

The following day, at noon when the sun was burning with its rays, they reached a tank. Bhadravatī, the she-elephant drank the water which was mixed with poison. As soon as it got down her throat, she fell dead. 158-9.

The king was now joined by Yaugandharāyaṇa who wore his natural guise, and who was welcomed both by the king and Vāsavadattā. 163.

The king, accompanied by his sweet-heart, heard the words of a merchant-traveller. 'The king of Avanti has sent Gopālaka with jewels,

beautiful horses and elephants to celebrate your marriage and he is already on the road.' He sent messengers to his capital and himself delayed (his departure) waiting for the army. 164-5.

When Gopālaka arrived, great festivities began. The king together with the queen entered the wedding chamber. 251.

Extract from the Kathāsaritsāgara of Somadeva.

BOOK III.

CHAPTER I.

Thus having obtained Vāsavadattā, the king, the lord of the Vatsas, gradually had his mind most exclusively and passionately devoted to the pleasures of her (society). 3.

Yaugandharāyaṇa, the prime minister, and Rumaṇvān, the commander-in-chief, upheld day night the burden of his kingdom. 4.

Once, the minister Yaugandharāyaṇa, full of anxiety, brought Rumaṇvān to his house at night and said : 5.

'This lord of the Vatsas is born in the family of the Pāṇḍavas. To him belongs the entire earth, as well as the town called Hastināpura, descended by heredity.' 6.

'All this has the king abandoned, not being desirous of making conquests. His kingdom is confined to this territory alone—a single state.' 7.

'Devoted to wine, women, and hunting, he certainly is indifferent to the kingdom, all the cares of which have been entrusted to us.' 8.

'We must therefore proceed, by our own intelligence, in such a manner, so that he should obtain the sovereignity of the whole earth, which belongs to him by hereditary right.' 9.

'In this way we shall give sure proof of our devoted loyalty and perform our duty as ministers.' 10.

'Pradyota, the king of Magadha, is our only adversary. He is an enemy who always attacks us in the rear'. 19.

'He has a daughter Padmāvatī, a pearl of a princess. Let us ask her hand for our sovereign'. 20.

'With our cleverness we shall conceal Vāsavadattā and having set fire to her house we shall give out everywhere that the queen is burnt.' 21.

'In no other case will the king of Magadha give his daughter to our king, for on a former occasion, when requested by me he had answered.' 22.

'"I shall not give my daughter, dearer to me than life, to the king of the Vatsas, for he is passionately in love with Vāsavadattā."' 23.

'Moreover the king of the Vatsas will never marry any one else as long as the queen is alive. But if the report, that the queen is burnt, is spread, all will succeed'. 24.

'When Padmāvatī is obtained, the king of Magadha will be our relation. He will no longer attack us in the rear but will be our ally.' 25.

'Then we will proceed to conquer the eastern and other directions in due course. In this manner we will win, for the king of the Vatsas, the whole earth.' 26.

'But said Rumaṇvān, 'The separation of the king from Vāsavadattā has many serious disadvantages.' To this Yaugandharāyaṇa answered. 55.

'In no other way can our enterprise be accomplished. And if the enterprise is not undertaken, it is certain that with this self-indulgent king, even the present kingdom will be lost.' 56.

'But if you are afraid of the queen's father Caṇḍa Mahāsena, (be assured that) he together with the prince and the queen will do whatever I ask him to do.' 60.

Having heard this from Yaugandharāyaṇa who had made up his mind, Rumaṇvān said, 'If this indeed is the firm resolution, let us send for Gopālaka, the respected brother of the queen. We shall consult with him and then adopt the necessary measures.' 104-5.

'All right,' said Yaugandharāyaṇa. And Rumaṇvān, on account of the confidence in his colleague, made up his mind to adopt the necessary measures. 106.

The following day the two chief ministers sent a messenger of their own to fetch Gopālaka under the pretext that (the queen) was longing (to see him). 107.

The very day Gopālaka arrived, Yaugandharāyaṇa brought him, during the night, to his house together with Rumaṇvān. 109.

And Gopālaka, desiring the good of the king, approved of the scheme although it would bring sorrow to his sister. 111.

Having thus settled the scheme, Yaugandharāyaṇa, Gopālaka, and Rumaṇvān then deliberated in the following manner. 118.

'Let us under some pretext go to Lāvāṇaka with the king and the queen. That is a frontier district and quite close to Magadha.' 119.

'As it contains pleasant hunting grounds, the king will be absent (from the town). We shall then set the ladies' court on fire and proceed as determined.' 120.

'We shall take the queen and put her, under some pretext, in the house of Padmāvatī, so that she herself may be a witness of the queen's virtuous conduct during the period of concealment.' 121.

Having thus deliberated together during the night, they all, Yaugandharāyaṇa and others, entered, on the following day, the palace of the king. 122.

There Rumaṇvān made the following representation to the king of the Vatsas, 'Sire! it will be good for us to visit Lāvāṇaka.' 123.

'It is a very pleasant place. There are delightful hunting-grounds and grass for fodder, O king, is easily obtainable.' 124.

'On account of close vicinity, the king of Magadha oppresses all that territory. Let us, therefore, go there for the sake of protection as well as for enjoyment.' 125.

Having heard this, the king of the Vatsas, passionately fond of sport, made his mind to go to Lāvāṇaka together with Vāsavadattā. 125.

CHAPTER II.

Then by the above-mentioned stratagem, Yaugandharāyaṇa and other ministers conducted the king of the Vatsas with his beloved queen to Lāvāṇaka. 1.

And the king of the Vatsas, while dwelling in that region, roamed afar in the forest day after day in search of sport. 5.

One day when the king had departed on a hunting expedition, the wise Yaugandharāyaṇa, having arranged the plan of procedure, and accompanied by Gopālaka, Rumaṇvān, and Vasantaka went secretly to the queen Vāsavadattā. 6-7.

There he used manifold arguments to pursuade her, already inclined, being previously informed by her brother, to help in promoting the interests of the king. 8.

She agreed (to the proposal although) it inflicted sorrow of separation upon her. What will not women of good families, and attached to their husbands, endure? 9.

Then having given a charm which transformed appearance, the wise Yaugandharāyaṇa made the queen assume the diguise of a brāhmana woman. 10.

He transformed Vasantaka into an one-eyed brāhmaṇa boy and himself, in the same way, assumed the appearance of an old brāhmaṇa. 11.

Now taking the queen disguised in that manner, and accompained by Vasantaka, he of mighty intelect set out leisurely to Magada. 12.

Thus the queen Vāsvadattā went out of her palace. With her body she walked on the road but went in spirit to her husband. 13.

Then Rumaṇvān set her palace on fire and proclaimed, 'Help, help! the queen together with Vasantaka is burnt.' 14.

Now Yaugandharāyaṇa together with Vāsavadattā and Vasantaka reached the capital of the king of Magadha. 16.

Having seen the princess Padmāvatī in a garden, he, although prohibited by the guards, approached her with his two companions. 17.

As soon as Padmāvatī saw the queen Vāsavadattā, disguised as a brāhmaṇa woman, she fell in love with her at the first sight*. 18.

The princess overruled the guards and had Yaugandharāyaṇa, disguised as a brāhmaṇa conducted to her presence. 19.

She asked, 'O great brāhmaṇa, how is this young damsel related to you? What is the object of your visit'? He answered. 20.

* Lit. love was born in her eyes.

'O princess, this is my daughter named Āvantikā. Her husband is addicted to bad habits. He has deserted her and gone somewhere' 21.

'O gracious lady, I want to leave her in your care, meanwhile I'll go, search for her husband and bring him back in no time.' 22.

'And please let this one-eyed boy, her brother, stay with her so that she may not experience the misery of loneliness.' 23.

Having said this to the princess who granted his request, the wise minister took leave of her and quickly returned to Lāvāṇaka. 24.

Then taking with her Vāsavadattā who passed under the name of Āvantikā and her boy follower, the one-eyed Vasantaka, Padmāvatī, who treated them with great respect and was full of kindness for them, entered her palace, (adorned) with many wonders. 25-26.

Having perceived that she was a person of high rank, Padmāvatī attended upon her to her heart's content with very costly comforts such as she enjoyed herself. 29.

Now in course of time, Vāsavadattā made, for the princess, the never-fading garland and the ornament on the forehead which she had previously learnt from the king of the Vatsas. 31.

Meanwhile, having roamed into distant hunting-grounds, the king of the Vatsas returned to Lāvāṇaka, late in the evening. 47.

There he saw the ladies' court reduced to ashes by fire and heard from the ministers that the queen was burnt with Vasantaka. 48.

As soon as he heard this, he fell on the ground, his heart overpowered by unconsciousness, which seemed desirous, as it were, to remove the pain sprung from the realisation of that sorrow. 49.

He regained consciousness after some time and his heart burnt with grief as if possessed by the fire which sought to consume the (image) of the queen imprinted there. 50.

Then distracted with grief he lamented and resolved to commit suicide. But after a while the king remembered (the prediction)* and reflected as follows. 51.

'This might be some policy employed by the ministers. It is therefore quite probable that I may once more be re-united with the queen.' 55.

And exhorted by the ministers, the king put self-control in his heart. 56.

When this was the state of affairs at Lāvāṇaka, the spies, who were posted there, went to the king of Magadha and told him everything. 58.

As soon as he was informed of the situation, the king (of Magadha), who knew his time,

*The prediction was made by the sage Nārada at the time of departure from Kauśāmbī that from queen Vāsavadattā would be born a son who would rule over all the Vidyādharas.

became anxious to give, to the king of the Vatsas, his daughter Padmāvatī who had previously been sought (in marriage) by his ministers. 59.

Then he sent a messenger and through his mouth communicated his desire to the king of the Vatsas as well as to Yaugandharāyaṇa. 60.

And at the advice of Yaugandharāyaṇa. the king of Vatsas accepted the offer. 61.

Then having ascertained an auspicious day, Yaugandharāyaṇa quickly sent a messager to the king of Magadha with an answer. 62.

Then the lord of Magadha made preparations for the celebration of the marriage such as were worthy of his love for his daughter, his own desire, and his wealth. 66.

And Padmāvatī was delighted when she heard that she had obtained a husband she desired but Vāsavadattā was grieved when the news reached her ears. 67.

'In this manner an enemy is converted into a friend and your husband is just the same to you,' this statement of Vasantaka brought her consolation like a friend. 69.

And when the marriage was near at hand, the wise lady, once more, made for Padmāvatī the divine and never-fading garland and forehead ornament. 70.

The seventh day having arrived, the king of the Vatsas, accompanied by his ministers, reached there with troops to marry her. 71.

Having entered the palace of the king of Magadha, the king of the Vatsas proceeded to the

wedding-chamber full of women whose husbands were alive. 76.

There, in the midst of that chamber, he saw Padmāvatī adorned for the wedding. 77.

Then having ascended the altar, he took her hand which was the commencement of his taking tribute from the whole earth. 79.

At that time, calling the fire to witness, Yaugandharāyaṇa made the king of Magadha swear friendship, free from enmity, for his king. 84.

His attendants having eaten and drunk, the king of the Vatsas set out with his ministers taking the bride Padmāvatī with him. 90.

And having ascended a comfortable carriage sent by Padmāvatī together with swift horses also sent by her, Vāsavadattā too proceeded secretly in the rear of the army, making Vasantaka, whose appearance had been transformed, to precede her. 91-2.

Having reached Lāvāṇak, in course of time, the king of the Vatsas entered his own palace with the bride. But his heart was always with queen Vāsavadattā. 93.

Now having arrived, Vāsavadattā entered the house of Gopālaka at night, having posted chamberlains outside. 94.

There she saw Gopālaka, her brother, who showed her great respect and weeping embraced him whose eyes were also filled with tears. 95.

At that moment, there arrived Yaugandharāyaṇa, true to (the previous) agreement, to-

gether with Rumaṇvān and was courteously received by the queen. 96.

While he was removing her grief caused by separation and the great enterprise, those chamberlains repaired to Padmāvatī. 97.

'Āvantikā has arrived, O queen! but has dismissed us in a strange manner and entered the house of prince Gopālaka.' 98.

Padmāvatī was thus informed by her own chamberlains in the presence of the king of the Vatsas and being alarmed she said to them. 99.

"Go, say to Āvantikā, 'you are a ward in my charge. What have you therefore to do there. Come where I am.''' 100.

Having heard these words, the chamberlains departed. The king asked Padmāvatī in private, 'Who made this garland and fore-head ornament for you'? 101.

She replied, 'this great art is the work of that lady called Āvantikā who was put in my house by a certain Brāhmaṇa as a ward in my care'. 102.

As soon as he heard this, the king of the Vatsas ran to the house of Gopālaka. 103.

Having arrived he entered the house at the gate of which chamberlains were posted and in the interior of which were the queen, Gopālaka, the two ministers, and Vasantaka. 104.

There he saw Vāsavadattā returned from banishment . . . . and overpowered by the poison of sorrow, fell on the ground. 105-6.

Then she too fell on the ground with her limbs pale on account of separation and bewailed, censuring her own conduct. 107.

And the couple, distracted with grief, so wept aloud that even the face of Yaugandharāyaṇa was washed with tears. 108.

Having heard, at that time, lamentations of that sort, Padmāvatī, bewildered, came to that very place. 109.

Gradually she became aware of the true state of the king and of Vāsavadattā and was reduced to a similar state. Noble women are simple and affectionate. 110.

Then wise Yaugandharāyaṇa said to the king of the Vatsas, 'Sire! I did all this with the desire to get universal sovereignty for you by marrying you to the daughter of the king of Magadha. The queen is not in the slightest degree to blame. And this her co-wife is a witness of her virtuous conduct during the period of separation.' 112-3.

Then Padmāvatī, free from all trace of jealousy, said, 'I am ready to enter into fire just now to prove her purity.' 114.

The king said, 'I alone am to blame for it was for my sake that the queen endured this great affliction.' 115.

And Vāsavadattā said with a firm resolution, 'I must enter into fire to remove suspicion from the heart of the king.' 116.

Then the wise Yaugandharāyaṇa, the foremost of enterprising men, sipped water, and pure, with his face turned to the east, uttered these words. 117.

'If I am a benefactor of the king and if the queen is pure, speak out, ye guardians of the world. If not, I sacrifice my body.' 118.

Having said these words, he became silent and this heavenly speech was heard, 'fortunate are you, O king! whose minister is Yaugandharāyaṇa, and whose queen is Vāsavadattā who was a goddess in a previous birth. No blame attaches to her.' Having said these words, the speech ceased. 119-20.

And the king of the Vatsas together with Gopālaka praised the policy of Yaugandarāyaṇa and considered the whole earth as already subject to him. 122.

Then the king, possessing the two queens like incarnate forms of love and happiness, had his love increased day by day on account of living together, and experienced the highest bliss. 123.

Vidya Sagar

NOTES.

नान्दी—means a stanza which forms the beginning of the prologue. It either invokes or praises a deity or pronounces a benediction on the audience. Further it gives some indication of the plot of the play. Sometimes the stanza is so constructed that the names of principal characters can be pieced together from a juxtaposition of syllables. The आदिभरतनाट्यशास्त्र quoted by मल्लिनाथ gives the following definition:—आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः The descripion given in the भरतनाट्यशास्त्र is the following:—

पूर्वं कृता मया नान्दी आशीर्वचनसंयुता ।

Now all the characteristics of a नान्दी are found in the stanza, recited by the stage-manager. This stanza is therefore the real नान्दी as defined by writers on Sanskrit poetics. The word नान्दी as used in the play has obviously therefore a meaning quite different from what it has in classical Sanskrit drama, *e.g.*, in the plays of Kālidāsa.

It is derived from the root नन्द् 'to rejoice.' or 'to be pleased.' The etymological meaning therefore is 'pleasure' or 'delight.' This meaning is expressed in a passage of नाट्यप्रदीपः—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

The वैजयन्ती कोष gives दुन्दुभि भेरी भम्भा आनक नासु as synonyms of नान्दी, which therefore means 'a

drum,' or 'a tabor, trumpet, a kettle-drum,' and may be taken to mean 'instrumental music.' Thus interpreted the stage-direction will be significant and the appearance of the manager on the stage dramatic. A brilliant sally of instrumental music will be the most appropriate harbinger of the appearance of the manager. The music then stops all of a sudden as if by magic.

सूत्रधार:—Literally means 'holder of thread, an architect, a mason, a carpenter.' In drama he is the chief actor who superintends the representation of the whole play. Originally he held the strings of puppets hence he was so-called.

सवर्णौ—'Having the same colour,' *i.e.*, white like the new moon. But the idea of whiteness or brightness is generally associated with the full moon. It is the idea of beauty which is associated with the new moon. Also 'white' and 'beautiful' are often synonymous terms in Sanskrit language. I have preferred to translate it as 'beautiful.'

आसव—It is derived from the root सु with the preposition आ 'to distil.' It therefore means 'distillation, juice, honey' and 'wine.'

आसवदत्तावलौ—The phrase is ambiguous as it can be interpreted in several ways: (1) दत्तमासवं यस्यै सा आसवदत्ता। तथाभूता अबला याभ्यां तौ आसवदत्तावलौ। *i.e.*, '(the arms) which have poured wine for a lady-love.' This explanation is to be rejected as opposed to the character of Balarāma. In the epic mythology he

is represented as a lover of wine but nowhere as a lover of women. It is his brother Kṛṣṇa who figures as a lover of women. (2) आसवेन दत्तमबलं याभ्यां तौ आसवदत्तावलौ । *i.e.*, '(The arms) to which listlessness is imparted by wine.' This explanation is also to be rejected on the ground that it will reduce the prayer to an absurdity. The prayer seeks protection which the arms languid with wine cannot afford. The prayer will therefore be futile. (3) आसवेन दत्तमासमन्तात् बलं ययोस्तौ आसवत्तावलौ । *i. e.*, '(arms) to which all-round vigour is imparted by wine.' This interpretation will suit the character of Balarāma as well as the prayer.

बलस्य.—Bala also known as Baladeva and Balarāma is a god of epic mythology. He is an incarnation of Viṣṇu and is famous as the third Rāma. The first Rāma was the son of Jamadagni also named Parśurāma, the second was the son of Daśaratha. The 1st two Rāmas lived in the Tretā while the third in the Dvāparayuga. Bala is the son of Rohiṇī and the elder brother of Kṛṣṇa with whom he is often identified. He is white, while Kṛṣṇa is black. He wields the club and is a renowned hero but his favourite weapon is ploughshare. He is a great lover of wine. In the stanza, reference is made to his white complexion and love of wine.

पद्मा.—is the name of the wife of Viṣṇu. She is also called कमलालया पद्मालया श्री लक्ष्मी and पद्म-हस्ता She was born from the lotus sprung from the forehead of Viṣṇu. But she is frequently represented as risen from the churning of ocean. Gods and demons contended for her. She is also the wife of Dharma and as such teaches morality to Indra and often discourses on religion. As Rukmiṇi, she is wife of Kṛṣṇa, mother of Pradyumna, and sister of Dhātā and Vidhātā. She is fortune, the goddess of beauty, happiness, and wealth and material prosperity personified. cf. Kālidāsa's *Raghuvaṃśa* IV. 5:

छायामण्डललक्ष्येण तमदृश्या किल स्वयम् ।
पद्मा पद्मातपत्रेण भेजे साम्राज्यदीक्षितम् ॥

अवतीर्णपूर्णौ.—अवतीर्ण, derived from तॄ with the preposition अव 'to descend, to make one-self manifest, to become incarnate' is to be interpreted as equivalent to अवतरण or अवतार meaning 'manifestation, incarnation.' The phrase may be translated 'full of the incarnated beauty' or 'full of the manifest beauty of the goddess.'

कम्रौ.—कम्र derived from the root कम् 'to love, to wish, to desire' means 'lovely, charming.' ०कम्रौ is an attribute of भुजौ ।

The first stanza is so constructed that the names of principal characters, Udayana, Vāsavadattā, Padmāvatī, and Vasantaka, are directly mentioned. The plot of the play is also indicated if the stanza is translated in the following manner :—May the arms of mighty Udayana,

whose strength is Vāsavadattā, charming like the new moon at eventide,—arms which are reinforced with the acquisition (*īrṇa*) of Padmāvatī and shining (in the company of) Vasantaka, protect you. बलस्य=बलयुक्तस्य उदयनस्य ।

नेपथ्य—etymology doubtful, means 'costume of an actor' or 'decoration.' The meaning is sometimes extended. From 'dress' it comes to mean 'the dressing-room' which was separated by a curtain. Sometimes the meaning is restricted to the curtain which on the authority of Viśvalocana is also called *nepathya*. What the author wants to express is that the actors have not as yet appeared on the stage proper, are behind the curtain but near enough to make their words audible to the audience.

स्थापना—Bhāsa uses this term, which is neither used in any other extant play except *the Mattavilāsa*, nor is defined by treatises on dramaturgy like Bharata's *Nāṭyaśāstra* or Dhanañjaya's *Daśarūpa*. The term generally employed is *prastāvanā*, which is explained by the *Sāhityadarpaṇa* in the following manner :—

नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रै र्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभि र्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥

Cf. Nāṭyaśāstra.

प्रसाद्य रङ्गं विधिवत् कवे र्नाम च कीर्तयेत् ।
प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम् ॥

It is evident from this definition that *sthāpanā* is equivalent to *prastāvanā*. According to Bharata, *sthāpanā* should be spoken by a character called *sthāpaka*. Bhāsa's term is therefore quite appropriate as named after the speaker : स्थापकेन स्थाप्यत इति स्थापना ।

परिव्राजक :—derived from व्रज् with the preposition परि means 'a wanderer, a mendicant'. आवन्तिका—A lady of Avanti. Lit. a lady born in Avanti—अवन्त्यां जाता.

इहापि—The force of *ihāpi* will be missed unless the reader reconstructs the scene in his imagination. It is a hermitage, situated in a forest near the frontier of the kingdom of Magadha. It is a sacred place where hermits, engaged in the performance of penance and religious rites, dwell. The whole atmosphere is pervaded with peace, tranquillity and gentleness. Love is shown not only to human beings but also to animals with the result that such timid creatures as the deer have shaken off all fear and graze undisturbed. Even trees, creepers, and flower-beds are tenderly nurtured. In the penance-grove, full of boundless love and kindness, where any rudeness or harshness is inconceivable, there appear two guards driving men out. Their action is as incongruous as the appearance of an armed policeman in a church. This will explain as to why Yaugandharāyaṇa and Vāsavadattā feel so indignant at the rude treatment of the guards.

यौगन्धरायण:—was the son of Yugandhara, prime minister to Udayana's father. Yaugandharāyaṇa was raised to this exalted office by hereditary succession.

उत्सार्यते—is formed from सृ with the preposition उद्. It is present tense, passive voice, third person, singular.

P. 2. उत्सिक्त:—from the root सिञ्च् or सिच् 'to sprinkle,' 'to pour out'—with the prep. उद् It means 'arrogant, haughty, insolent.' विनयादपेतपुरुष: has been explained as a *bahuvrīhi* compound, *i.e.*, विनयादपेताः पुरुषा यस्य स विनयादपेतपुरुषः। But it will suit the context better to explain it thus : विनयादपेत: पुरुष: विनयादपेतपुरुषः।

विस्मित:—derived from स्मि with prep. वि 'to wonder, to be proud of.' It means 'proud, arrogant.' निभृतं—p.p.p. from भृ with नि means : 'quiet, solitary, calm' =शान्त ग्रामीकरोति अग्रामं ग्रामं करोतीति ग्रामीकरोति। This is an instance of what is called the *cvi* suffix. When something is transformed into what it was not before then this suffix is used.

P. 2. L. 5. Bhide reads: योऽधर्मं आत्मानं विनियोजयति। The reading adopted in the text is better as it contains a sort of pun on उत्सारयति and is the most natural and appropriate answer to Vāsavadattā's question: क एष उत्सारयति। Bhide thinks that this remark refers to the guards, 'Yaugandharāyaṇa means to say that the guards show themselves to be ignorant of dharma.' But this view is untenable. Firstly, there is not one but two guards. Had the poet referred to the

guards, he must have used the dual instead of the singular number. Secondly, he must have known that the guards were agents. As such no responsibility could devolve upon them. The real perpetrator of the deed was not the guard but his officer who gave him the order, or the master who employed him.

P. 2. L. 6.—The first sentence : अत्र...वक्तुका ॥ is omitted by Bhide.

P. 2. L. 10.—Bhide reads अविज्ञातानि for अनिर्ज्ञातानि । अवधूयन्ते from the root धू with अव, means 'are shaken off, frightened away,' *i.e.* expelled.

P. 2. L. 15.—भुक्तोज्झितः-आदौ भुक्तोऽनुभूतः पश्चादुज्झितस्त्यक्तः । The sentence is rather obscure and can be interpreted in several ways : (1) 'You once enjoyed meting out such treatment to people, *i.e.*. turning them out, but now you have given it up.' This implies censure on Vāsavadattā. A loyal and devoted servant like Yaugandharāyṇa does not criticise the behaviour of the consort of his royal master, much less under the present circumstances when she is physically fatigued and mentally smarting under a humiliation. Yaugandharāyaṇa wants to console and not to rebuke her. (2) 'This kind of humiliation (*eṣa viṣayaḥ*) you have already experienced in the beginning though given up afterward, *i.e.*, not experienced recently.' This may possibly refer to her elopement from her father's palace. But there is nothing in the story as preserved in the different versions of

the legend of Udayana to show that Vāsavadattā was ever rudely treated or subjected to humiliation. On the contrary, she was always well treated. Moreover, a reference to her past in the manner alluded to in the play would at this stage be unintelligible to Vāsavadattā herself. (3) 'You thought over the subject and disregarded it,' *i.e.*, the hardships and inconveniences resulting from a participation and active co-operation in the scheme of the minister. This is a rather forced interpretation as it explains भुक्त by 'thought' and उज्झित by 'disregarded.' But the precise meaning is not known and none of the explanations is satisfactoty. The simplest way however is to explain thus: 'You have enjoyed and renounced your kingdom,' *i.e.*, having renounced your kingdom, palaces, comforts, etc., and having made such a glorious sacrifice you should not mind such trifles as being turned out.

P. 2. L. 17—The line is generally explained thus: (1) 'Formerly you liked to proceed in royal processions (**गतम्**) with guards turning men out of your way,' *i.e.*, implying a comparison with the procession of Padmāvatī. But this must be rejected because Padmāvatī has not as yet appeared on the stage. Yaugandharāyaṇa does not know that people are being turned out on her account. No reference to her procession therefore could be made. (2) 'On a former occasion also you attained your cherished object (**गतम्**),' *i.e.*, married Udayana. This

explanation is quite irrelevant. I construe the line in the following manner : पूर्वं त्वयाप्यभिमतम् । गतमेवमासीत् । 'First even you gave your consent (अभिमतम्). This was the only course of action (गतम्).'

P. 2. L. 20: अर derived from ऋ 'to go,' means 'swift, speedy, a spoke of a wheel.' For the last two lines, *cf.* Kālidāsa, *Meghadūta* :

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा ।
नीचै र्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥

P. 2. L. 23. कांचुकीयः—derived from the root कञ्च् 'to bind, to shine,' means 'clad in armour, an attendant of ladies' court.' He is described thus : अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कंचुकीत्यभिधीयते ॥ Mātṛgupta says :
ये नित्यं सत्यसंपन्नाः कामदोषविवर्जिताः ।
ज्ञानविज्ञानकुशलाः कंचुकीयास्तु ते स्मृताः ॥

P. 2. L. 25. अपवाद—derived from the root वद् with prep. अप 'to revile, reproach,' means 'reproach, blame.' Distinguish भवान् from a similar form in नगरपरिभवान् ।.

P. 3. L. 5. हन्त—an exclamation of joy. हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः ।

सविज्ञानं विशेषज्ञानं विमर्शस्तेन सह वर्तते इति सविज्ञानम् । *i.e.*, enlightened, full of knowledge or discrimination. दर्शनम्=बुद्धिः, 'mind'; *cf. Medinī Koṣa* : दर्शनं नयनस्वप्नबुद्धिधर्मोपलब्धिषु ।

वत्से is not used here as a term of endearment as explained by some commentators. A minister could not use such a term for the queen of his royal master. It only indicates that the minister was much older in age than

Vāsavadattā. The term is also appropriate as he passes her off as his sister.

P. 3. L. 12. श्लिष्यते—The root श्लिष् 'to cling to, to attach, to embrace' is generally used in the *parasmaipada*. The use of the *ātmanepada* is rare.

P. 3. L. 13. गुरुश्रि०—lit. 'whose name is uttered by the elders.' This is explained by V. S. Sukthankar as 'who has received from the elders the name......' There is a convention in India which forbids to pronounce the name of a person to whom respect is due, *i.e.*, a son will not address his father by name, a Hindu wife will not pronounce the name of her husband, and so on. The chamberlain wants to express that Darśaka is so great and everybody is so respectful to him that his name is never pronounced except by his parents. नामधेयस्य—suffix धेय is added to the words नामन् and भाग without any change of meaning thus नामधेय = नाम, भागधेय=भाग.

L. 14. दर्शकस्य—Darśaka was a king of Magadha. According to the historical tradition preserved in the *Purāṇas*, Darśaka was the son and successor of king Ajātaśatru of Magadha. His name is not mentioned by the Jain tradition which recognises Udaya or Udayabhadda, or Udāyin as the son and successor of Ajātaśatru. The *Mahā Vaṃsa*, the Buddhist genealogy agrees with the Jain tradition but it mentions the last king of this dynasty by name of Nāgadāsaka which may really

represent Darśaka in a modified form. The information supplied by the *Purāṇas*, the Jain and the Buddhist chronicles is conflicting, but the account of the *Purāṇas* is independently corroborated by the testimony of Bhāsa. We may therefore accept the statement of the *Purāṇas* to be correct. Darśaka had his capital at Rājagṛha and must therefore be placed before Udāyi who is uniformly credited with the foundation of Paṭaliputra on the bank of the Ganges.

Darśaka belonged to the Śiśunāga dynasty. He succeeded to the throne in C. 475 B. C. and is supposed to have reigned 24 or 25 years. According to the Buddhist tradition all the kings of this dynasty were parricides but this information is not confirmed by any other authority, and is therefore untrustworthy.

भगिनी—According to Somedeva, Padmāvatī was the daughter of the king of Magadha who is called Pradyota. See *Kss.* : परिपन्थी च तत्रकैः प्रद्योतो मगधेश्वरः III 1. 19. तत्तस्य कन्यकारत्नमस्ति पद्मावतीति यत् III. 1-20. पद्मावतीं राजसुतां वार्यमाणोऽपि रक्षिभिः III 2-17.

L. 15. आश्रमस्थाम्.—' dwelling in the hermitage.' This shows that women also renounced the world, became hermits and had a right to dwell in a hermitage. These hermitages were not exclusive preserves of men but were mixed colonies of ascetics.

L. 16. राजगृहं.—There are several Rājagṛhas. One was the capital of the Kekayas, a tribe of warriors, whose territory was situated beyond the Beas in the Punjab. Kaikeyī, the mother of Bharata, belonged to this tribe. A second Rājagṛha is mentioned by the famous Chinese pilgrim Hiuen Tsang as the capital of Balkh. The third Rājagṛha was the ancient capital of Magadha. There was a still older capital of Magadha called Girivraja which was abandoned by King Bimbisara who founded Rājagṛha. His son, the famous Ajātaśatru fortified Rajagṛha as he was afraid of an invasion by Pradyota, king of Malwa. It remained the capital of Magadha during the reign of Darśaka but was abandoned by King Udayi who made Pāṭaliputra his capital. Rājagṛha never recovered its glory afterwards. The Buddha frequently visited Rājagṛha and often lived there. After his death the first Buddhist Council was held here. The great Asoka is said to have retired to this place after his abdication. The ruins of the old capital are situated in the village of Rajgir, in the district of Gaya.

L. 23. मगधराजपुत्री.—'daughter of the king of Magadha' implies contradiction with the statement of the chamberlain who calls her the sister of King Darśaka. But the contradiction is not real as राजपुत्री may be translated as 'princess,' *i.e.*, the princess of Magadha.

L. 24. आदेशिकैः—आदिशन्ति आदेशं कुर्वन्तीत्यादेशिकाः । तैः । *i.e.*, they who foretell or predict the future. The root is आदिश् 'to foretell.'

P. 4, L. I. प्रद्वेषः— From the root द्विष् with the prep. प्र, 'to hate, dislike, or feel repugnance,' means 'hatred, aversion, hostility, repugnance.'

L. 2. संकल्पात्:—From the root क्लृप् with the prep. सं, 'to desire, to long,' means 'desire, longing, sentiment, conviction, determination.'

L. 3. भर्तृदारा॰—भर्तुर्दाराः, भर्तृदाराः भर्तृदारत्वेनाभिलाषः भर्तृदाराभिलाषः स विद्यतेऽस्येति भर्तृदाराभिलाषी तस्य भावस्तस्मात् भर्तृदाराभिलाषित्वात् । Lit. 'on account of the state of being desirous of having for her the wifehood of my master,' *i. e.*, his longing that she should be the wedded queen of Udayana. The word दार is masculine and is always used in the plural.

L. 4. स्वता—स्व means 'one's own, one's self, a kinsman, relation' etc. स्वता therefore means 'the state of belonging to one's self, ownership, relationship, devotion.'

L. 5—7.—This remark of Vāsavadattā is placed by Bhide before the soliloquy of Yaugandharāyaṇa. The word दारिका should not be confused as being connected with दार. It is the feminine form of दारक 'a child,' which word is derived from the root दृ 'to tear, to split up.'

L. 15. This remark is placed by Bhide before that of the lady-hermit. अभिजनानुरूपं—

अभिजन derived from root जन् with the prep. अभि 'to be born,' means 'family, race, noble birth.' अनुरूप lit. means 'following the form,' *i.e*, resembling a form, suitable, worthy, conformable. The expression may be translated as 'conformable to her noble birth or her family.'

L. 25. Bhide reads विश्वासिहि which in the mouth of Padmāvatī is not appropriate. विश्वस्तास्मि is decidedly a better reading. विश्वस्त, the p. p. of श्वस् with the prep. वि 'to breathe freely, to be free from fear, anxiety or apprehension,' means 'full of confidence, free from anxiety, consoled.'

P. 5. L. 9. प्रद्योत: was a king of Avanti, and a contemporary of the Buddha. He once threatened to attack Rājagṛha, the capital of Magadha, during the reign of Ajātaśatru who, in consequence, fortified the place. According to Kṣemendra's *Bṛhatkathā mañjarī* II. 24, he was the grandson of Mahendravarmin, the son of Jayasena. He was called *Caṇḍa* 'the fierce' from a boon, received from the goddess *Caṇḍī*. He was known as Mahāsena from the vast size and strength of his army. He is represented in the *Pratijñāyaugandharāyaṇa*—a play attributed to Bhāsa—as a sort of Indian Napoleon who is always followed by innumerable vanquished kings and princes. Buddhasvāmī, the author of the *Bṛhatkathā Ślokasaṃgraha*, represents him as a cruel monarch whose wanton oppression

had disgusted his subjects. Avanti was a pretty large state in the sixth and the fifth centuries B. C. And the various accounts of Pradyota, preserved in the *Purāṇas* and different versions of the *Bṛhatkathā* are agreed that he was a very powerful king. He is called, in the present play, 'the lord of the rise and fall of royal dynasties on this earth' पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः । Act VI. 6.

But it appears that Pradyota was not a proper but a dynastic name. According to the *Purāṇas*, the Pradyota dynasty was founded by Puṇika or Pulika who slew his master Ripuñjaya, the last of the Bṛhadrathas. Several rulers of the Pradyota dynasty reigned at Ujjayinī which was their capital.

P. 5. L. 12. सम्पातं—derived from पत् with सं 'to fly, to hasten, to arrive' means 'flight, hastening, arrival.' Here it may be translated as 'sending.'

L. 13. आत्मीया—Vāsavadattā anticipates the success of Mahāsena's embassy and therefore Padmāvatī's marriage with her own brother. The latter in that case will be the former's sister-in-law.

L. 17. बहुमानस्य—refers to the embassy of Pradyota. Being sought by the powerful monarch of Avanti on behalf of his son was regarded as a great honour for Padmāvatī.

L. 25. विस्रम्भेण—derived from the root स्रम्भ् with prep. वि 'to confide, to trust,' means 'confidence, trust.'

L. 26. उपनिमन्त्रयते—derived from the root मन्त्र् 'to consult, deliberate, speak' comes to mean 'to invite' with the addition of prep. उप and नि.

P. 6. L. 1. वासः—derived from the root वस् II. A. 'to wear clothes, to put on' means 'garment, dress.' वस्त्र is also derived from the same root. This root should not be confused with वस् I. P. 'to live, dwell,' nor with वस् VI. P. 'to shine.'

L. 2. दीक्षां—derived from दीक्ष् 'to consecrate, initiate' means 'initiation for religious study.' पारितवान् from the root पॄ IX P. 'to fulfil, to complete, to finish, to spend a prescribed period.'

L. 3. धर्माभिरामप्रिया—धर्मोऽभिरामः प्रियश्च यस्याः सा धर्माभिरामप्रिया। धर्मेऽभिरामो ऽभिरतिर्येषां तेषां प्रिया धर्माभिरामप्रिया। धर्मेऽभिरामोऽभिरतिर्येषां ते धर्माभिरामाः ते प्रिया यस्याः सा धर्माभिरामप्रिया। The compound can be explained in three ways (1) She to whom religion is dear and delightful; (2) She who is dear to those who are devoted to their religion; and (3) She who holds men, who are devoted to their religion, dear.

L. 4. समीप्सितं—desiderative from आप् with prep. सम् 'to acquire' means 'desired object.'

L. 5. Bhide adds the words: भवतु एवं तावत् करिष्ये। after उपायः।

L. 6. Bhide reads अह्मे before दिट्ठिआ but it is quite unnecessary.

L. 8. Bhide reads आअन्तुएणा वि=आगन्तुकेनापि.

L. 13. Bhide adds श्रूयताम् before इयं मे स्वसा।

L. 13. प्रोषितभर्तृका प्रोषितो देशान्तरं गतो भर्ता यस्याः सा प्रोषितभर्तृका—one whose husband is gone abroad. She is one of the eight kinds of heroines. According to Somadeva, Vāsavadattā was passed off by Yaugandharāyaṇa as his daughter. see *Kss. III. 2-21*: इयमावन्तिका नाम राजपुत्री सुता मम।

L. 16. काषायं—derived from कष् 'to rule' means 'a brown red cloth.' It is the crimson coloured cloth, worn by ascetics.

L. 17. दृष्टधर्मप्रचरा—दृष्टा धर्मस्य प्रचारो यया यस्या वा सा दृष्टधर्मप्रचारा, *i.e.*, she who has seen the observance of religion or she whose religious observance is seen.

L. 25. व्यपाश्रयणा—derived from the root श्रि with prep. वि, अप and आ 'to have recourse, to confess' means 'expectation.' प्रतिजानीम:—from the root ज्ञा with the prep. प्रति 'to agree, to promise, to acquiesce in.' The root ज्ञा means 'to know, to apprehend.' but the addition of the preposition has modified its meaning.

P. 7. L. 4. न्यासस्य—derived from the root अस् with the prep. नि 'to throw, to deposit with' means 'a deposit or a pledge.'

L. 7. Bhide reads आणवेदि=आज्ञापयति for भणादि= भणति. The former reading seems to be more appropriate as it indicates respect towards the hermit.

L. 10. अनुतिष्ठतु—from the root स्था with अनु 'to stand near, to follow, to carry out, to perform.' अनुष्ठान 'performance' is also derived from the same root.

L. 11. अभिहितम्—from the root धा with अभि

'to explain, speak, name,' हित is p.p. of. धा

L. 16. अभ्युपगतम्—from the root गम् with the prep. अभि and उप 'to go near, to assent, to agree.' Bhide reads the sentence thus:

अभ्युपगतमत्रभवत्या भवतो भगिन्याः परिपालनम्।

L. 22. Bhide adds अथवा before अत्तणीआ।

L. 25. आकृति:—derived from the root कृ with the preposition आ 'to bring near, to prepare' means 'form, appearance, shape.'

P. 8. L. 3. अवसितं is derived from the root सो with the prep. अव 'to finish, to terminate.'

L. 4. समर्थितं—p. p. from the root अर्थ with the prep. सम् 'to think, to determine, to consider.'

L. 5. परिणमति—from the root नम् with the prep. परि 'to fulfil, to mature, to develop.'

प्रतिष्ठिते स्वामिनि—locative absolute. प्रतिष्ठित is the p. p. of स्था with prep. परि 'to stand firm, to be established.'

L. 6. उपनयतो मे—genitive absolute. उपनयतो is from the root नी with the prep. उप 'to bring near, to restore, to produce.'

L. 7. विश्वासस्थानं is explained by Bhide as 'deserving his (Yaugandharāyaṇa's) confidence,' *i.e.*, Yaugandhrāyaṇa feels convinced that he can trust Padmāvatī. This is quite wide of the mark. The problem is how to convince the king of the virtuous conduct of Vāsavadattā during the period of separation. This problem is solved by making Padmāvatī a witness of Vāsavadattā's conduct. *Cf.* Somadeva, *Kss. III.*

1-121 : देवी च स्थाप्यते नीत्वा युक्त्या पद्मावतीगृहे ।
छन्नस्थिताया येनास्याः सैव स्यात्छीलसाक्षिणी ॥.

Cf. also III. 2. 113-114 : इयं त्वस्याः सपत्न्येव प्रवासे शीलसाक्षिणी । The idea is that Padmāvatī will be able to assure the king of the virtue of Vāsavadattā when the latter is restored to him.

L. 8-9. Construe the sentence thus :—अथ यैः प्रथमं विपत्तिः प्रदिष्टा (तैरेव) पद्मावती नरपतेर्भवित्री महिषी दृष्टा । 'Those, who first predicted our calamity, saw Padmāvatī as the future queen of the king.' According to Somadeva, Nārada predicted the misfortune but not the marriage with Padmāvatī although he gave out hint of success of the plan of the ministers. See *Kss. III. 1. 46-7.* Moreover, the plan of Yaugandharāyaṇa was, according to Somadeva, an aggressive one. It had the object to make Udayana a universal emperor.

L. 10-11. *Cf.* Bhavabhūti, *Uttararāmacarita* ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति. Act I. 10.

L. 13. Bhide reads निरूप्य for ऊर्ध्वमवलोक्य ।

L. 16. Bhide reads °गतप्रत्ययात् for °गतप्रत्ययाः ।

विस्रब्धं—from the root स्रम्भ् with वि 'to confide, to trust.'

अत्रासिता:—' not frightened.' चकित is p. p. from चक् ' to be satisfied.'

प्रत्यय—derived from the root इ with the prep. प्रति ' to go towards, to admit, to be convinced ' means ' trust, faith, assurance.'

L. 17. समृद्ध—derived from the root ऋध् with

समृ ‘to prosper, to grow,’ means ‘fully grown, abundantly furnished.’

विटपा:—etymology doubtful. It may be derived from the root विट् ‘to sound.’ The noun विट means ‘a rogue, a voluptuary.’ विटप means ‘a branch of a tree.’ Bhide reads विभवा: for विटपा: ।

L. 18. भूयिष्ठं—superlative of बहु means ‘most.’ कपिलानि ‘tawny, brown coloured.’ It is generally derived from कम् but it is more appropriate to connect it with कपि, *i.e.*, having the colour of a monkey.

L. 19. बह्वाश्रय:—‘of many sources’ बहव आश्रया यस्य स बह्वाश्रय: ।

L. 20. एष जनः refers to the chamberlain whom one could expect to see in a court but not in a hermitage hence the remark of the student.

L. 22. उपसर्पणम्—‘moving gently or approaching noiselessly,’ to be derived from सृप् with उप ‘to glide, to approach.’

L. 23. A hermitage is a cosmopolitan place. All can enter without any reserve and claim sanctuary.

P. 9. L. 4. सुपरिपालनीय: is explained by Bhide as ‘easy to look after.’ The context does not support this explanation. Vāsavadattā shuns the sight of strangers. Her dignified, modest and courtly behaviour is noticed by Padmāvatī who realises her responsibility and therefore remarks, ‘My ward must be looked after very carefully.’

L. 6. निवृत्त— pp. of वृत् with नि ‘to get rid of, to give up, abandon, to turn.’

L. 7. अधिष्ठानं—'dwelling place,' derived from the root स्था with अधि. *cf.* note on प्रतिष्ठित on p. 112.

L. 9. श्रुतिविशेषणार्थं—'for specializing in the *Śruti*, i.e. the Veda.'

L. 10. वत्सभूमौ—In the 7th and 6th centuries B. C. India was divided into a number of states or nations, of which sixteen are mentioned as of considerable extent, power, and importance. Two lists of the 16 *mahājanapadas* are given, one by the *Aṅguttara Nikāya* of the Buddhists and the other by the *Bhagavatī sūtra* of the Jains. The two lists are not identical—but the Vatsas are mentioned by both of them. The Vatsas were therefore an important kingdom.

The kings of the Vatsas were descendants of the Pāṇḍavas. It is related in the *Purāṇas* that Nicakṣu, the great-great-grandson of Janamejaya abandoned Hastināpur when it was carried away by the Ganges and made Kauśāmbī his capital. King Udayana of Kauśāmbī is frequently described as a descendant of Arjuna.

The Mahābhārata traces the origin of the Vatsas to a king of Kāśi.

The Vatsas are closely associated with the Bhargas or Bhaggas. *cf.* Mbh. II. 30. 11: वत्सभूमिं च कौन्तेयो विजिग्ये बलवान् बलात् । भर्गाणामधिपं चैव निषादाधिपतिं तथा ॥ Prince Bodhi, son of Udayana, is said to have lived and built a palace in Suṃsumāragiri, the capital of the Bhargas. It is possible that the latter formed a dependency of the Vatsas.

L. 10. उषितवान्—उषित is the p. p. of वस् 'to dwell.'

L. 12. संकीर्तन 'the act of mentioning.' It is derived from the root कीर्त् with सं 'to mention.'

L. 22. अभिप्रेता—p. p. of with अभि and प्रे 'to approach, to approach with one's mind' means 'dear, beloved' lit. a person to whom the heart is devoted.

P. 10. L. 8. अभ्यवपत्तुकाम:—अभ्यवपत्तुं कामो यस्य स अभ्यवपत्तुकाम:—'desirous to rescue her.' अभ्यवपत्तुं —is the infinitive of पद् with अभि and अव 'to approach, to assist.' The anusvāra of the infinitive is dropped when काम and मनस् are the second members of the compound.

L. 17. सानुक्रोशत्वम्—'Compassion, tenderness, kindness.' It is derived from the root क्रुश् with अनु 'to shout, to show sympathy.' अनुक्रोश therefore means sympathy or kindness, सानुक्रोश 'full of sympathy' सानुक्रोशत्वं 'fullness of compassion or sympathy.'

L. 21. This remark of Vāsavadattā is ironical.

P. 11. L. 11. महीतल°—महीतले परिसर्पणं तेन पांसुभि: पाटलं शरीरं यस्य स महीतलपरिसर्पणपांसुपाटलशरीर :— 'whose body was red with dust on account of rolling on the ground.' पांसु derived from a root पंस् 'to soil' means 'dust.' पाटल—red, or pink, or yellow.

L. 15 :—The cakravāka bird is regarded as an ideal of conjugal love. The couple is supposed to be separated from each other after sun-set. Most heart-rending is their wail of

separation. But even their sorrow looks small as compared with that of Udayana.

L. 18.—The idea is that such wonderful and deep love has immortalised her. The prophecy has come true, for Vāsavadattā is a well-known figure in Sanskrit Literature.

L. 19.—पर्यवस्थापयितुं—the infinitive of the causal of स्था with परि and अव 'to console.'

L. 23.—प्रततं रुदितं तेन क्षामं वदनं यस्य स प्रततरुदितक्षामवदनः 'Whose face is emaciated with constant flow of tears.' प्रततं derived from तन् with प्र 'to spread, to extend' is used as an indeclinable and means 'continuously, constantly.' क्षाम derived from क्षै 'to burn, to waste away' means 'burnt up, wasted, thin, emaciated.'

L. 24.—नृपतेः समं दुःखं यस्मिन् तन् नृपतिसमदुःखम्।

L. 26.—उपरमः—noun from रम् with उप 'to cease, to stop' means 'cessation, death.'

P. 12. L. 15. प्रोषित०—प्रोषितानि नक्षत्राणि चन्द्रश्च यस्मात् तत् प्रोषितनक्षत्रचन्द्रम्—'when the moon and the stars are set.' It goes with नभस्.

L. 27. आपृच्छामि—this is not quite correct because प्रच्छ् with आ 'to take leave' is ātmanepada.

P. 12. L. 12. अभ्यन्तरम् refers here to the inside of the camp of Padmāvatī. It does not refer to the inside of a carriage because the journey is not undertaken. Padmāvatī is passing the night in the hermitage. *Cf.* the speech of the chamberlain : तद् अद्यास्मिन्नाश्रमपदे वासोऽभिप्रेतोऽस्याः।

ACT II.

P. 14. L. 2. The maid addresses Kuñjārikā who is not on the stage. There is in India a theatrical convention which allows persons on the stage to enter into conversation with persons off the stage. It is technically known as *ākāśā-bhāṣitam.* Generally a question is addressed and an answer is received. As the person, to whom the question is addressed, is off the stage and is therefore invisible to the audience, his words would naturally be inaudible to them. In order to enable the audience to follow what is going on, it is prescribed that the person on the stage should repeat the answer given by the invisible actor, beginning with the words किं भणासि । and ending with इति ! Thus the sentence एषा भर्तृदारिका............क्रीडति is really spoken by Kuñjarikā, who is off the stage. The maid pretends to hear it in answer to her question and repeats it for the benefit of the audience.

L. 5. माधवी—derived from मधु means 'sweetness, vernal.'

माधवीलता means a creeper of spring flowers which are white and fragrant. मण्डप—मण्ड is derived from the root मण्ड् ' to adorn ' means the ' scum of boiled rice'; मण्डप therefore means ' one who drinks the scum of boiled rice.' When connected with words like लता, it means ' an arbour, bower.'

L. 9. उत्कृतकर्णचूलिकेन—उत्कृता कर्णचूलिका यस्मिन् तेन *i.e.* where the ear-ornament is turned upwards. उत्कृता = ऊर्ध्वं कृता । चूलिका is derived from चूल = चूड ।

means 'hair, a tuft of hair.' *Cf.* चूडाकर्म—tonsure. चूल may therefore mean 'crest.' चूलिका may be translated as an 'ornament.' It may be noted that an Upaniṣad is called चूलिकोपनिषद् and a dialect of पैशाची language is called चूलिका।

L. 11. व्यायाम°—व्यायामेन सञ्जातैः स्वेदबिन्दुभिर्विचित्रम् तेन *i. e.*, bespangled with drops of perspiration, produeed by exercise. व्यायाम, derived from यम् with वि and आ 'to sport, to strive', means 'gymnastic exercise, sport.'

परिश्रान्त°—रमणीयं दर्शनं यस्य तत् रमणीयदर्शनम् । परिश्रान्तम् अत एव रमणीयदर्शनं तेन परिश्रान्तरमणीयदर्शनेन 'whose sight is lovely on account of fatigue.'

L. 17. प्रवेशकः is put between two acts. It is an interlude where one or more inferior characters appear. It is a co-ordinating link between two acts. Its object is to inform the audience of the events which have taken place but which are not represented on the stage or which could not be so represented. It must come between two acts, therefore its employment in the first act is *ipso facto* prohibited. *Cf.* the verse quoted by Rajvade:

नासूचितस्य पात्रस्य प्रवेशः क्वचिदिश्यते ।
प्रवेशं सूचयेत्तस्मादमुख्याङ्कं प्रवेशकात् ॥

P. 15. L. 2. परकीया—'belonging to a different person.' The ordinary meaning is that exercise has made your hands so red that they do not seem to belong to you. But there is a subtle pun. The hands of a bride are dyed red on the occasion of the marriage. Vāsavadattā means to say that your hands are so red that they seem to have been

dyed for the wedding ceremony and are therefore the property of your husband. *Cf.* Sak. IV. अर्थो हि कन्या परकीय एव । The playwright has very cleverly cast the shadow of coming events.

L. 4. निर्वर्त्यतां—from the causal of वृत् with निर् 'to finish, to enjoy.'

L. 8. अपहसितुं—from हस् with अप 'to ridicule.'

L. 12 वरमुखं—(1) 'Beautiful face.' (2) 'The face of thy bridegroom.' There is a pun on वर.

L. 15. The remark of Vāsavadattā is based on anticipating the marriage of Padmāvatī with her brother, the son of Mahāsena who has sent an embassy for this purpose. See Act I, p. 5. अस्ति राजा प्रद्योतो नाम, etc.

L. 17. महासेनः—महती सेना यस्य स महासेनः । 'he whose army is vast.'

L. 20. बलपरिमाण°—बलस्य परिमाणेन निर्वृत्तम् = बलपरिमाणनिर्वृत्तं ।

P. 16. L. 9. अयमपि जनः refers to वासवदत्ता herself.

L. 22. समुदाचारः—derived from चर् with सम् उद् and आ 'to behave one'self' means 'good behaviour, and established rule of conduct.'

P. 17. L. 2. सर्व°—सर्वेषां जनानां मनसोऽभिरामम् । सर्वजनमनोभिरामं । 'delightful to the minds of men.' The emphasis is laid on सर्व *i.e.*, even men, who are heartless, who are indifferent, and who are prosaic. *Cf.* A thing of beauty is a joy for ever—Keats.

सौभाग्यं—derived from सुभग 'lovely, beautiful' means 'beauty, loveliness.'

L. 13. प्रतीष्टा - derived from इष् with प्रति 'to accept, to receive.' तस्य=तेन

L. 14. The news of Udayana's acceptance of the hand of Padmāvatī so overwhelms Vāsavadattā that she is unable to control herself and the words अत्याहितम् escape her. This must have struck as very strange and quite inappropriate to Padmāvatī on hearing such pleasant and joyful news. But the poet wants to portray the intensity of Vāsavadattā's emotion. It is needless to mention that this exclamation has put her in the imminent danger of being discovered. But this was not deliberate on the part of Vāsavadattā.

L. 18-19. Vāsavadattā is really afraid that she has lost the love of her husband and that Udayana is already indifferent to her. This idea must have tortured her heart.

L. 23. आगम°—आगमः प्रधानं येषां तानि आगमप्रधानानि *i.e.*, which are dominated by sacred scriptures. आगम—derived from गम् with आ 'to come, approach' means 'arrival, appearance, traditional precept, sacred scriptures.' The idea is that the deeds of great men are not based on personal feeling but are regulated by the injunctions of scriptures. She is trying to refute the argument of Vāsavadattā that Udayana's marriage with Padmāvatī means indifference to Vāsavadattā. The nurse thinks that Udayana's marriage with Padmāvatī need not necessarily mean indifference to Vāsavadattā because it is not the outcome of his personal desire but of

the religious precepts and obligations.

सुलभपर्यवस्थानानि—सुलभं पर्यवस्थानं येषां तानि *i.e.*, 'which are easy to console.' पर्यवस्थानं—derived from स्था with परि and अव 'to comfort, to console' means 'consolation.'

L. 26. Vāsavadattā is eager to know whether Udayana sought for Padmāvatī's hand of his own free will and accord or not. If he did, it will imply indifference to Vāsavadattā. If he was forced to agree to the marriage, he may still have retained his love for her.

P. 18. L. 1. This account is different from the version of Somadeva. According to the *Kathā-Sarit-Sāgara*, Udayana had gone to Magadha just for marriage and for no other purpose.

L. 5. Vāsavadattā feels consoled at the answer of the nurse. This shows that the king is not indifferent to her.

L. 12. कौतुकमङ्गलम्—'auspicious ceremony.' It is a ceremony of tying a piece of thread on the wrist and is celebrated before the actual wedding. कौतुक means the 'ceremony' also 'the marriage-thread.'

ACT III.

P. 19. L. 1. विवाहामोदसंकुले—विवाहस्यामोदेन संकुले 'crowded on account of the merriment of marriage.' विवाह is derived from the root वह् with वि 'to carry off, lead away, marry.' आमोद is derived from मुद् with आ 'to be merry, to rejoice.' संकुल 'crowded, thronged, full of.'

L. 7. भागधेयनिर्वृत्तं—'wrought by fate.' निर्वृत्तं p. p. of वृत् with निर् 'to cause, to take place, to originate.'

L. 24. चिन्ताशून्यहृदया— चिन्तया शून्यं हृदयं यस्याः सा चिन्ताशून्यहृदया। 'Her heart distracted with grief.' शून्य means 'empty, destitute, desolate, distracted.'

नीहार°- नीहारेण प्रतिहता चन्द्रस्य लेखा 'The digit of the moon abscured by mist.' नीहार means 'mist, dew, frost.' It can be derived from हृ with नि. नि becomes नी in compounds, *cf.* नीकार 'disrespect' नीवार 'impediment' नीवाह 'decrease' नीशार 'a warm cloth.'

L. 26. अमण्डितभद्रकं—अमण्डितं भद्रकं 'Auspicious and unadorned, *i.e.*, simple.' On the occasion of marriage beautiful dresses are worn so the maid expected Vāsavadattā to be suitably dressed in accordance with the joyful occasion.

P. 20. L. 10. कौतुकमालिका—A garland worn on the solemn ceremony of marriage. According to Somadeva, Vāsavadattā plaited a garland for Padmāvatī without being asked for and of her own accord. This was a never-fading garland. The art of plaiting a never-fading garland was imparted to Vāsavadattā by Udayana who had learnt it from the Nāgas. It follows therefore that no one could plait such a garland except Udayana and Vāsavadattā. At the time of marriage Udayana saw Padmāvatī wearing the never-fading garland. He thought this garland could be made by Vāsavadattā only and so she

must be alive In Somadeva the garland has the same importance as the dream-scene in the present play, *i. e.*, the king felt convinced that Vāsavadattā had not perished but was still alive.

P. 21. L. 2. भर्तृदारिकायाः स्नेहेन—Maids' love for the princess urged her to see the bridegroom.

L. 18. परपुरुष°—'It is improper to listen to the praise of another woman's husband.' संकीर्तनं is derived from कीर्त् with सं 'to praise, proclaim' means 'praise, glorification.' This gives some indication of the ideal of devotion of an Indian woman.

L. 25. वर्जयित्वा—Bhide reads आवर्जयित्वा, *i. e.*, 'putting aside.' Bhide's reading is quite inappropriate. The term वर्जयित्वा is misunderstood. The maid hands over the flowers in a basket. Vāsavadattā takes the basket and empties the basket on the ground. Having emptied the basket she looks on the heap, picks up a flower, and then asks the maid.

L. 26. औषधं—'A herb, a plant.' Besides flowers certain herbs were also to be used in the garland just as talismans are used even now in the garland or necklaces of brides and infant sons. This is a general superstition which can be traced to a remote antiquity.

P. 23. The poet has tried to give some indication of the intensity of the sorrow of Vāsavadattā. It is a grief which is too deep for tears. It is a sorrow which cannot be expressed. It can be felt only. The poet has been very

wise in not making a futile attempt to depict the deep-rooted emotion of Vāsavadattā for no description would have been adequate. It is a grief which can be terminated by death or oblivion or unconsciousness.

The idea of Vāsavadattā's helplessness is very well brought out. She is absolutely lonely. Every one else is busy and merry. She alone is sorrowful. She cannot share her secret with any one so she is denied all comfort or consolation or sympathy. Her sorrow is great but her lips are sealed. She cannot give any expression. She is quite alone and helpless, so she wants to take refuge in sleep and confide her tears to her pillow.

ACT IV.

P. 24. L. 3. **अभिप्रेतविवाह°**—**अभिप्रेतो विवाहस्तेन मङ्गलो रमणीयश्च अभिप्रेतविवाहमङ्गलरमणीयः ।** 'delightful and auspicious on account of the desired marriage.' The compound can also be interpreted as **अभिप्रेतेन विवाहमङ्गलेन रमणीयः** *i.e.*, 'delightful on account of the auspicious marriage which was so much desired.' In the former case **मङ्गल** qualifies **काल**, in the latter it goes with **विवाह ।**

L. 7. **अनर्थसलिलावर्ते**—**अनर्थ एव सलिलावर्तस्तस्मिन्** *i.e.*, 'the whirlpool of water in the form of misfortune.'

L. 9. **उन्मङ्क्ष्यामः**—future of **मस्ज्** with **उद्** 'to rise up,' 'we shall rise up.'

L. 11. **दीर्घिका**—derived from **दीर्घ** 'long, lofty' means 'a long tank.' It was probably

so called from its oblong shape. दीर्घा also means 'a tank.' The phrase means 'tanks in the ladies' court.'

L. 15. अनप्सरस्संवासः—अप्सरसां संवासोऽनप्सरस्संवासः। तस्याभावोऽनप्सरस्संवासः। *i. e.*, want or lack of the company of celestial nymphs. अप्सरस्—अद्भ्यः सरन्ति। अप्सु सरन्ति। *i.e.*, they are born from waters or they move on waters,—a nymph, divine damsel, fairy.

उत्तरकुरुवासः—'residence in the land of the northern Kurus.' This land of the northern Kurus was situated in the Himālayas in the neighbourhood of the Uttara-Madras. The Aitareya Brāhmaṇa gives the following description : VIII. 14 : एतस्यामुदीच्यां दिशि ये के च परेण हिमवन्तं जनपदा उत्तर कुरव उत्तर मद्रा इति वैराज्यायैव तेऽभिषिच्यन्ते।

According to the Mahābhārata, their law of marriage was not quite strict. Their land is probably to be identified with the modern Cashmere. The Uttara Kurus seem to have been a branch of the Kurus who occupied the *madhya deśa* and a position of great eminence during the period of the Brāhmaṇas and the Mahābhārata. Their priests were the most learned, their scriptures the most perfect, their speech the purest, their manners the most elegant and their kings the models of virtue and duty. Scholars undertook long journeys to the north to learn the pure speech from the Uttara Kurus.

At an early period the Uttara Kurus had acquired a mythical reputation for the luxurious

mode of their living. Beauty, ease, elegance were associated with them. Their lives were regarded as a joyous round of entertainment and enjoyment so much so that the term became a synonym with heaven.

L. 19—परिणमति—from the root नम् with परि 'to bend down, to mature, to be digested.'

L. 21—वातशोणितम्—A diseased state of wind and blood, which gives rise to rheumatism, gout, or paralysis.

L. 23. आमयपरिभूतम—'overpowered by disease.' आमय derived from आम 'disease' means 'sickness, disease, indigestion.'

L. 25. अकल्यवर्तम—कल्य derived from कल् means 'well, free from disease, dawn or morning.' कल्यवर्त means 'the morning breakfast.' अविद्यमानः कल्यवर्तः यस्मिन् तत अकल्यवर्तम् *i.e.*, 'devoid of the morning breakfast.'

P. 25. L. 14. सुमनोवर्णकम—सुमनसां वर्णकस्य च समाहारः सुमनोवर्णकम्। *i.e.*, ungents and flowers. सुमनसां वर्णकः तं सुमनोवर्णकम्। *i. e.*, ungents or paste prepared from flowers. सुमनस् is derived from मनस् with सु *i.e.*. 'of a noble mind.' It is also the name of a flower, probably so called from pleasing the mind. वर्णकम् is derived from वर्ण् 'to relate, to paint, to depict' and means 'a fragrant ungent or ointment.'

L. 22. कोकिलानाम्, derived from कुक्, is an instance of onomatapoetic word. It means 'cuckoo.' It is a black-bird famous for its melodious and sweet notes. During spring season, the cuckoos eat the blossoms of the

mango tree, with the result that their throats become astringent and their eyes red.

L. 24. कुक्षि means 'the belly' or 'any hollow place.' *Cf.* अद्रिकुक्षि 'the cave of a mountain.'

P. 26 L. 12. शेफालिकागुल्मका :—'The Śephālikā clusters,' *i.e.*, the bunches of flowers of the Śephālikā tree.

L. 16. प्रबाल also written as प्रवाल or प्रवाड is derived from वल् with प्र means 'a sprout, new leaf, coral.'

L. 18. मौक्तिकलम्बकैः—'Pendants of pearls.' मौक्तिक can be derived from मुक्ति *i. e.* 'relating to salvation.' It can also be derived from मुक्ता and in this second sense means 'a pearl.' लम्बक is derived from लम्ब् 'to hang down' means 'something which hangs down,' *i.e.*, a pendant. लम्बक is also the name of a chapter or division of a book of stories.

P. 27. L. 4. अर्धमनःशिलापट्टकैः—'with crystals of arsenic,' अर्धमनः means 'red arsenic' शिलापट्टक lit. means 'a stone-slab' or a 'stone-bench.' But I have translated it as 'crystals.'

P. 28. L. 12. Padmāvatī wants to know whether Vāsavadattā loved the king with the same deep love as she herself does. Padmāvatī probably imagined that nothing could be greater than her own love.

L. 22. This refers to Vāsavadattā's elopement with Udayana.

L. 26. Udayana was a master player on lute. He had acquired this accomplishment from the Nāgas in the nether world. During his captivity

at Ujjayinī, he gave lessons to Vāsavadattā in playing on the lute. The suggestion of the maid is given with a view that Padmāvatī may completely replace Vāsavadattā and become even an object of his deeper love.

P. 29. L. 23. Bhide reads णवविवड्ढिअबन्धुजीवकुसुमविरळसंपातरमणिज्जं। [नवविवर्धितबन्धुजीवकुसुमाविरलसंपातरमणीयं] प्रचिते पतितानां बन्धुजीवकुसुमानां विरलपातेन रमणीयं। *i. e.*, delightful with the *bandhujīva* flowers lying thinly scattered and fallen in the course of plucking. **प्रचित** is derived from **चि** with **प्र** 'to gather, to pluck.' I take **प्रचित** in the sense of **प्रचय.**

P. 30. L. 1—2. The principal clause is: कामेन पञ्चेषवः पातिताः 'Five arrows were discharged by cupid.' The whole sentence runs thus: तदा उज्जयिनीं गते अवन्तिराजतनयां स्वैरं दृष्ट्वा कामप्रवस्थां गते मयि कामेन पञ्चेषवः पातिताः। Cupid is known by many names which are enumerated by the author of the Amarakoṣa as follows:—

मदनो मन्मथो मारः प्रद्युम्नो मीनकेतनः।
कन्दर्पो दर्पकोऽनङ्गः कामः पञ्चशरः स्मरः॥
शम्बरारिर्मनसिजः कुसुमेषुरनन्यजः।
पुष्पधन्वा रतिपतिर्मकरध्वज आत्मभूः॥

The names of the five arrows are the following:—

अरविन्दमशोकं च चूतं च नवमालिका।
नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः॥

Another nomenclature is given thus:

उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा।
सम्मोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः॥

L. 3. सशल्यम्—शल्य derived from शल् 'to move, go, shake' means 'an arrow,' or 'the point of an arrow, or spear, or lance.' शल्येन सह वर्तते इति सशल्यम् *i. e.* 'wounded.'

P. 30. L. 8. असनकुसुमसंचितं—'strewn with *asana* flowers.' संचित is derived from चि with सं 'to heap together, to collect together.'

L. 14. दारुपर्वतकं — a small artificial hill made of wood, perhaps a hill-shaped wooden pavilion.

L. 18. प्रसादितो बलदेवस्तस्य बाहुरिव दर्शनीयाम्। *i. e.* beautiful like the arm of the adored Baladeva.

L. 23. सप्तानामृषीणां वंशस्तद्वत कुटिलां *i. e*, bent or crooked like the constellation of the Great Bear. वंश lit. means 'a bamboo, family, multitude, collection.' The names of the seven seers are the following:—(1) मरीचि (2) अत्रि (3) अङ्गिरस् (4) पुलस्त्य (5) पुलह (6) क्रतु (7) वसिष्ठ। Another list is also given. It differs from the previous one: (1) कश्यप (2) अत्रि (3) भरद्वाज (4) विश्वामित्र (5) गौतम (6) जमदग्नि (7) वसिष्ठ। Only two अत्रि and वसिष्ठ are common to both.

निवर्तनेषु—from वृत् with नि 'to turn back, return.'

L. 24. निर्मुच्यमानं भुजगस्योदरं तद्वन्निर्मलस्य, *i. e.*, 'spotless like the belly of a serpent which has cast off its slough.' भुजग is derived from भुज् 'to curve' and गम् 'to go,' *i.e.*, भुजं गच्छति it moves in curves, a serpent, or snake. भुजग and भुजङ्ग mean the same thing.

P. 31. L. 15. Bhide reads: इमाणि अवइदाणि कुसुमाणि सेफालिआगुच्छआणि अ पेक्खदु दाव भवं। [इमान्यपचितानि कुसुमानि शेफालिकागुच्छकांश्च प्रेक्षतां तावद् भवान्।] अपचितकुसुमान् qualifies गुच्छकान् *i.e.*, 'bunches or clusters from which flowers have been plucked.'

P. 32. L. 9. मधुकरपरिनिलीनाम्—मधुकराः परिनिलीना यस्यां ताम्। *i.e.*, swarming with black bees.

L. 20. कल is a sweet indistinct note, hence melodious. मधुमदकला: melodious on account of the intoxication of honey.

L. 21. पादन्यासविषण्णाः—distressed by the fall of our footsteps. विषण्ण is from सद् with वि 'to be dejected.'

L. 25. The king and the jester sit outside the bower. Padmāvatī, Vāsavadattā, and the maid, who are inside the bower, cannot now get out. The remark of the maid gives expression to this fact, *i.e.*, their virtual imprisonment.

P. 33. L. 1. Padmāvatī's remark should be taken as an answer to the maid. She wants to say that it is a happy imprisonment when my lord sits outside.

L. 4. प्रकृतौ तिष्ठति शरीरं यस्य स प्रकृतिस्थशरीरः। *i.e.*, one whose body is in the normal state of health.

L. 6. The maid has noticed the tears streaming down the face of Vāsavadattā, who seeing Udayana after a long time was shedding tears of joy.

L. 8. Vāsavadattā has a ready wit to offer a satisfactory excuse for her tears.

L. 22. बहुमानसंकटे—संकट is to be explained as

a Prakrita form corresponding to Sanskrit संकट *i.e*, 'a narrow passage, a difficulty, a critical situation, dilemma.' मान from मन् 'to think' means 'purpose, design.' The whole phrase means 'in this extremely difficult design,' *i.e.*, a dilemma.

L. 23. Padmāvatī's remark seems to be sarcastic.

L. 25. Vāsavadattā takes her words seriously and finds herself also in an awkward position.

This is a scene of great dramatic force. The king and the jester are not aware of the presence of the ladies. Padmāvatī is not aware of the identity of Vāsavadattā, who is supposed to be dead.

P. 34. L. 4. Padmāvatī is very intelligent. King's refusal to declare his love on the ground that the jester was talkative and incapable of keeping a secret clearly showed that the king's heart was set on Vāsavadattā. Had it been otherwise, the king would not have been afraid of the disclosure of the secret. This refusal is tantamount to the declaration of his love for Vāsavadattā.

L. 12. पुरोभागिता—पुरस् becomes पुरो in compounds, *cf.* पुरोहित 'placed in front,' *i. e.*, 'a priest.' भाग derived from भज् 'to distribute,' means 'a share.' पुरोभाग means 'foremost share' पुरोभागिन् 'one who claims a foremost share,' *i.e.*, an obstrusive or officious person. पुरोभागिता therefore means 'obstrusiveness, officiousness' also 'stupidity.'

L. 24. शापितः—from the causal of शप् 'to curse, swear' means 'caused to swear, conjured.'

P. 35. L. 4. Vāsavadattā is fully satisfied. She is assured of the love of her husband. She feels amply repaid for the hardships to which she has been subjected.

L. 9. अदाक्षिण्यः—दाक्षिण्य derived from दक्षिण 'sacrificial fee' means 'worthy of sacrificial fee,' also 'courteous, chivalrous, gallant.' दक्षिण is derived from the root दक्ष् 'to act in a worthy manner.' अदाक्षिण्य means therefore 'discourteous, unchivalrous.'

L. 12. Padmāvatī's answer shows the magnanimity of her heart. She does not feel any jealousy.

L. 15. Bhide reads पद्मावती for वासवदत्ता। Bhide's reading seems better and is supported by the speech of Vāsavadattā. The poet wants to bring about a sort of contrast. The king is fond of Vāsavadattā so Vasantaka must show his preference for Padmāvatī. This preference is based on sumptous dishes which accords well with the character of the jester. The context shows that the reading must have been Padmāvatī. The jester is enumerating the qualities of Padmāvatī and says 'she has another great merit.' 'She' in this case should naturally refer to Padmāvatī and not to Vāsavadattā. The reading of the text is therefore faulty.

L. 20. स्मरेदानीमेताम्—If the reading of Padmāvatī is adopted in line 15, then the phrase can be

translated 'now remember her.' If the reading of the text is adopted, 'now remember this,' *i.e.*, this episode of offering delicious dishes to Vasantaka. The former translation is to be preferred.

P. 37. L. 1. **व्याक्षिप्तं**—from **क्षिप्** with **वि** and **आ** 'to captivate,' means 'captivated, diverted.

L. 4. **नृशंसेन**—derived from **नृ** 'men' and **शंस्** 'to hurt,' *i.e.*, 'one who injures men, cruel.' **कथायोगः** may refer (1) to the pleasant conversation of the king and the jester or (2) to the romance of Vāsavadattā whom she believes to be dead. In the former case **नृशंस** will refer to the jester who reminded the king of the loss of Vāsavadattā. In the latter case, it will refer to the cruel fate who put a stop to the romance of the king, *i.e.*, his life and ideal love for Vāsavadattā. But I think the former interpretation is intended by the poet.

L. 16. **यात्रा** is a pilgrimage to holy places where oblations of water are offered to the manes. According to the Indian theory, a man is born burdened with three debts: (1) debt to the gods, which is discharged by the performance of sacrifices (2) debt to the sages **ऋषिऋण** which is discharged by the study of the sacred scriptures (3) debt to the manes **पितृऋण** which is discharged by multiplying the family and offering the funeral oblations. Just as the debt to the manes is discharged by the oblations of water at holy places of pilgrimage so the debt of love will be discharged by a tribute of tears.

Another explanation is that the mind becomes tranquil and light when sorrow has found an outlet in tears. *Cf.* Bhavabhūti, *Uttararāmacarita* Act III. 30:

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया ।
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥

P. 38, L. 18. The jester does not want to tell Padmāvatī the truth. He rises equal to the occasion and practises dissimulation.

ACT V.

P. 40. L. 13. Bhide adds the words मा तुवं आणवेदा विश्रा (मा त्वमाज्ञापितेव ।) after सद्दावेहि ।.

P, 41. L. 1. समुद्रगृहके—A particular room in the palace, probably it was so called on account of a reservoire of water which was meant to keep the room cool. It may mean 'a bathroom.'

L. 11. देवीवियोग°—देव्या वियोगेन विधुरं हृदयं यस्य तस्य देवीवियोगविधुरहृदयस्य, 'whose heart is distracted on account of separation from the queen (Vāsavadattā).' विधुर, derived from विध्, meaning 'distracted, bereaved,' should not be confused with विधुर=विगतो धुरो यस्मात् *i.e.*, 'devoid of pole.' The latter is derived from धृ with वि.

L. 13. पद्मावती°—पद्मावत्याः पाणिग्रहेन समीरितस्य । 'fanned by the marriage with Padmāvatī.' समीरित is from ईर् with सम् 'to agitate, excite, revive, reanimate, fann.' Bhide reads पदुमावदी......... समीरिदो = पद्मावती..........समीरितः । This reading is rather good for it will qualify अग्निदाहः and will consequently give better sense. The simile in that case will be appropriate on account of the eternal association of fire and stirring.

L. 27. एनाम् refers to Padmāvatī.

P. 42. L. 2. शीर्षानुलेपनं—'ungents for applying to the head.' अनुलेपनं is derived from लिप् with अनु 'to anoint, to besmear.'

L. 13. आगतदारभारः—आगतो दाराणां भारो यस्य स। *i.e.*, one who has undertaken the burden of domestic life (lit. wife.)

L. 14. हुतवहेन—हुतं वहतीति हुतवहस्तेन *i.e.*, one who carries oblation; fire. It is one of the functions of अग्नि to carry oblations to gods hence all oblations are sacrificed in fire.

हृताङ्गयष्टिं—अङ्गमेव यष्टिरङ्गयष्टिः। हृता अङ्गयष्टिर्यस्याः सा तां हृताङ्गयष्टिं 'whose slender body was consumed.' यष्टि means 'a staff, branch, a twig, any thin or slender thing.'

L. 15. पद्मिनीं — a lotus-plant. हिमेन हताम् हिमहताम्—blasted by frost. A similar expression is used by Kālidāsa in the *Meghadūta*: तुहिनमथितां पद्मिनीम्।

L. 26. समुदितां—endowed with, supplied with. It is from the root इ with सम् and उद् 'to rise up together, to supply, furnish.'

P. 43. L. 1. पूर्वाभि°—रुजा सह वर्तते सरुक्। पूर्वेणाभिघातेन सरुक् तस्य पूर्वाभिघातसरुजः qualifies मम। (The grief) of me who am distressed with the previous blow. अनुभूतं दुःखं येन स अनुभूतदुःखः one who has experienced sorrow.

L. 16. दीपप्रभावसूचितरूपः can be interpretted in two ways (1) दीपस्य प्रभावेण सूचितं रूपं यस्य स दीपप्रभावसूचितरूपः। (2) दीपस्य प्रभया अवसूचितं रूपं यस्य स दीप°। The meaning is identical in both cases for प्रभाव also means 'splendour, light,'

while प्रभा means 'light.' The phrase means 'whose form is revealed by the light of the lamp.'

वसुधा—means 'earth,' so called because it holds wealth in its interior वसु धारयतीति वसुधा।

L. 18. काकोदरः—काकस्योदरमिवोदरं यस्य स काकोदरः। whose belly is like that of a crow, *i. e.*, a cobra, a serpent.

L. 19. वैधेयस्य—The Amarakoṣa mentions it as a synonym of a fool.

L. 20. ऋज्वायतां—ऋजुश्चायता च तां ऋज्वायतां *i.e*, straight and long.

P. 44. L. 7. आस्तृतसमा—आस्तृता समा 'spread evenly.' व्याकुलप्रच्छदा—व्याकुलः प्रच्छदः यस्याः सा व्याकुलप्रच्छदा whose covering sheet is crumpled.

L. 8. शिरोपधानं—शिर उपधीयत अस्मिन्निति शिरोपधानं *i.e.*, a pillow for head.

शीर्षाभिघातौषधैः—शीर्षस्याभिघाते औषधं तैः शीर्षाभिघातौषधैः।

L. 22. Bhide reads उदश्रञ्जाणाणि for उदश्रहृणाणाणि but his reading does not give any sense.

P. 45. L. 7. कोण is a stick used in playing on a stringed instrument, a bow, or plectrum.

L. 14. ब्रह्मदत्तः—Brahmadatta was a popular name. There were several kings who had that name. Thus a king of Kāśī was called Brahmadatta, a king of Aṅga was known by the same name.

Brahmadatta, king of Kāmpilya or Kampilla must have belonged to the Pāñcāla tribe as Kāmpilya was the ancient capital of the Pāñcālās. It is identified with the village

Kampil situated on the old Ganges between Budaon and Farrukhabad. Several kings of Kampilya are mentioned. One king was Durmukha. Another Sañjaya, a universal emperor, renounced his kingdom. Brahmadatta however, is a centre round which have gathered together a large number of myths and legends.

L. 25. प्रावारकं—derived from वृ with प्र and आ 'to cover' means 'a covering veil, cloak.' This is a very clever method of sending the jester away, in whose presence the following scene would have been impossible.

P. 46. L. 16. विरहपर्युत्सुकस्य—विरहात् पर्युत्सुकः। तस्य विरहपर्युत्सुकस्य 'restless on account of separation.' विरह is derived from रह् with वि 'to part, separate.' पर्युत्सुक—'restless, distracted' from परि and उत्सुक। उत्सुक is probably to be derived from सु 'well' with उद् *i. e.*, 'devoid of ease, comfort.'

L. 18. विश्रमस्थानभूता—विश्रमस्य स्थानं भूता विश्रमस्थानभूता 'a source of comfort.' विश्रम is from श्रम् with वि 'to rest, to repose.'

L. 20. अस्वस्था—unwell. स्वस्मिन् तिष्ठतीति स्वस्था न स्वस्था अस्वस्था *i. e.*, not in her normal self.

L. 24. दीपसहायां—दीप एव सहायो यस्याः सा तां दीपसहायां—'having lamp only as her companion.' सहाय is explained as a Prakrit from equivalent to सखाय but it can be derived from अय from इ 'to go' with सह *i.e.*, 'going together, companion, helper.'

P. 47. L. 4. The poet displays a deep insight into the emotions of the human heart. Vāsava-

dattā is not conscious of the presence of Udayana yet her heart feels a thrill of pleasure. Thus the poet has depicted the great power of love which has its effect even unconsciously.

L. 6. अविच्छिन्न°—अविच्छिन्नः सुखो निश्वासः यस्याः सा 'whose breathing is easy and uninterrupted.' विच्छिन्न is from छिद् with वि 'to disturb, interrupt.'

L. 8. एकदेश°—एकस्य देशस्य संविभागः एकदेशसंविभागः। तस्य भावः एकदेशसंविभागता तया एकदेशसंविभागतया। *i. e.* on account of the division of a part of (the bed). The idea is that a part of the bed was lying vacant, Udayana having occupied one side only.

L. 19. Vāsavadattā's remark is not quite clear. The plan of Yaugandharāyaṇa was to form a matrimonial alliance with the royal dynasty of Magadha. The plan has succeeded as the marriage of Udayana with Padmāvatī has already been celebrated. Even if Udayana had actually seen Vāsavadattā at this stage, it would have made no difference. But the land of the Vatsas has not been reconquered as yet. And Yaugandharāyaṇa probably did not want Vāsavadattā to be seen by Udayana till the recapture of Kauśāmbī. This is what he later on said to Udayana कौशाम्बीमात्रं परिपालयामीति Act VI. If so the story related by Bhāsa is different from the version of Somadeva.

L. 26. The sentence indicates the deep love of Vāsavadattā for Udayana.

P. 48. L. 8. The Prakrit passage has the

word वरं which is equivalent to Sanskrit परं and वरं परं does not give any good sense. I have therefore preferred वरं which makes Vāsavadattā's answer quite appropriate and modest.

L. 10. विश्चिका—she must have been some sweetheart of Udayana who is represented by Harṣa as a fickle lover and not quite faithful to Vāsavadattā. Bhide reads त्रिरचिता and proposes to emend it to त्रिरचनां Neither of them is a suitable reading. The context shows that reference is made to some sweetheart of Udayana otherwise the stage direction सरोषम् will be meaningless.

P. 49. यक्षिणी—A Yakṣa woman. Yakṣa is a class of demigods who were produced from the feet of Brahmā. They are also described as sons of पुलस्त्य or कश्यप. They are endowed with supernatural powers and are the attendants of God Kubera. They are generally inoffensive and benevolent but sometimes are also malvolent.

L. 22. नेत्रविप्रोषिताञ्जनम्—नेत्राभ्यां विप्रोषितमञ्जनं यस्य तत् qualifies मुखम् *i. e.* from the eyes of which collyrium had been removed. विप्रोषित is from वस् with वि and प्र 'to banish.'

L. 23. दीर्घालकं—दीर्घा अलका यस्मिन् तत्

P. 50. L. 7. No reference to Āruṇi is made in the tale of Somadeva. According to Bhāsa, he was an enemy of Udayana.

L. 8. The traditional 4 divisions of the Indian army are (1) elephants, (2) cavalry, (3) chariots, and (4) infantry. The army of Porus consisted

of these 4 divisions when he fought against Alexandar the Great.

L. 10. भिन्ना: from भिद् to break means that the enemies are divided. They are not as yet crushed.

L. 13. त्रिपथगा—त्रिभिः पथिभिर्गच्छतीति त्रिपथगा *i.e.*, the Ganges which is supposed to flow in heaven, on this earth, and in the nether world, and is known as मन्दाकिनी, भागीरथी and भोगवती respectively.

L. 15. नागेन्द्राश्च तुरङ्गाश्च तैस्तीर्णे—*i. e.*, crossed with mighty elephants and horses.

L. 16. विकीर्णा बाणा एव उग्राणां तरङ्गाणां भङ्गाः यस्मिन् तस्मिन् *i.e.*, in which the discharged arrows form the breaking of fierce billows.

ACT VI.

P. 51. L. 2. अशून्यं कुरुते—'is on duty.' This word is used in this sense also by Kālidāsa. The expression स्वं नियोगमशून्यं कुरु occurs several times in the works of Kālidāsa.

L. 6. वत्सानां राज्यस्य लाभात् प्रवृद्ध उदय यस्य तस्मै वत्सराज्यलाभप्रवृद्धोदयाय । *i.e.*, whose glory has been heightened by the acquisition of the kingdom of the Vatsas. It seems that Udayana had lost the kingdom of the Vatsas. But there is no reference to the loss of kingdom in the story related by Somadeva.

L. 8. रैभ्यसगोत्रः—गोत्र seems to be used here in the sense of name *i.e.* named Raibhya. *cf.* the speech of the king further on: इहात्रभवान् रैभ्यो ऽत्रभवती चाधिकरणं भविष्यतः ।

L. 10. प्रतीहारम्—'door, gate.' It is also written as प्रतिहारम्। It is derived from हृ with प्रति 'to keep shut, to deliver.' It also means 'a message' as used in line 12 on the same page. प्रतीहार or प्रतिहार is also the doorkeeper, a porter.

L. 14. Bhide reads सय्या for सुय्या=शय्यामुखप्रसादः i.e. the palace in front of the bed-room. This undoubtedly gives better sense than सुय्या=सूर्या-i.e. the palace in front of the sun. सूर्यामुखप्रासादः may mean 'having the solar deity (*sūryā*) painted on its gate (*mukha*).' Or *sūryā* may be interpreted as the direction of the sun *i.e.*, the east. The phrase will then mean ' the palace facing the east.'

P. 52. L. 2. कूर्चानां गुल्मे लग्ना कूर्चगुल्मलग्ना—*i.e.* lying in a thicket of grass. कूर्च is a particular kind of grass. गुल्म is a thicket, cluster.

L. 21. श्रुति°—श्रुत्यै सुखो निनदो यस्याः सा सम्बोधने श्रुतिसुखानिनदे—whose notes are sweet to the ear. श्रुति means ear. निनद or निनाद 'notes, music, sound' is derived from नद् with नि 'to sound.'

L. 23. विहगानां गणेन रजसा विकीर्णो दण्डो यस्याः सा विहगगणरजोविकीर्णदण्डा—whose body was full of execrations of flocks of birds. विहग 'a bird' विहं गच्छतीति विहग *i.e.*, one who flies in the sky विह derived from हा with वि means 'sky'

L. 26. श्रोण्यां समुद्वहनेन पार्श्वस्य निपीडितानि श्रोणी-समुद्वहनपार्श्वनिपीडितानि, *i. e.*, embraces of the sides in the act of transporting on the hip.

P. 53. L. 1. खेदं स्तनयोरन्तरे सुखानि *i.e.* comforts in the space of breasts during fatigue.

L. 2. परिदेवितानि—plaint. It is derived from दिव् with परि 'to lament, wail.'

L. 3. वाद्यान्तरेषु—during the intervals of music.

P. 54. L. 7. The heart of Padmāvatī is truly magnanimous. She looks upon the relatives of Vāsavadattā as her own relatives.

L. 20. तातः and अम्बा refer to the parents of Vāsavadattā.

L. 26. अवाप्तो गुणानामुपघातो येन स अवाप्तगुणोपघातः। उपघात, derived from हन् with उप 'to injure' means 'injury.'

L. 27. जनित रोषो येन स जनितरोष: who has roused the anger.

P. 55. L. 12-13. The chamberlain wants to ask Fate, 'could you not be satisfied with the loss of kingdom which was a terrible calamity? Must you still further add to our misery by taking the life of the queen?'

L. 20-21. This shows the great power of Pradyota. It is supported by historical facts. Ajātaśatru, king of Magadha, fortified his capital Rājagṛha as he was afraid of an attack from Pradyota of Avanti.

मया कांक्षितबान्धवः—In the story related by Somedeva it was Pradyota who was eager to make a matrimonial alliance with Udayana.

L. 25. The mother of Udayana was a princess of Videha, the land hallowed by the birth of Sītā and made famous by King Janaka as a centre of spiritual lore.

P. 59. L. 22. अभ्यन्तरसमुदाचारेण —अभ्यन्तर means intimate, or inside, ladies' court. The phrase may be explained (1) with the most intimate or highest formalities, (2) with the formalities used in the ladies' court.

P. 60. L. 27. आधिकरणं — witness. It is derived from कृ with आधि 'to place at the head, to invest with power.' *Cf.* अधिकार.

P. 61. L. 12. यवनिका is also written जवनिका means a curtain or veil. यवनी means a Greek woman.

P. 62. L. 8. अर्थित्वं—the meaning is not clear. She probably wants to express that you with your suppliant body are transgressing the bounds of propriety.

L. 12. कौशाम्बी—was the capital of the kingdom of the Vatsas. It is identified with the Kosam village situated near Allahabad. In ancient times it was a large city as its name was enumerated in a list of 10 big cities of India. According to the Rāmāyaṇa it was founded by a Cedi prince. But it must have been in existence from the earliest times as the *Śatapatha Brāhmaṇa* mentions a teacher Proti Kauśāmbeya who must have been a native of Kauśāmbī. When the city of Hastināpura was carried away by the Ganges, King Nicakṣu, the great great grandson of Janamejaya, made Kausāmbī his capital.

गंगयापहृते तस्मिन् नगरे नागसाह्वये ।
त्यक्त्वा निचक्षु र्नगरं कौशाम्ब्यां स निवत्स्यति ॥

Hence it is that Udayana is called a descendant of Bharata.

P. 62. L. 24. **सागरः पर्यन्तो यस्याः सा ताम् सागरपर्यन्ताम्** bounded by the ocean on all sides. **हिमवान् विन्ध्यश्च कुण्डले यस्याः सा ताम् हिमवद्विन्ध्यकुण्डलाम्** having the Himālayas and the Vindhyā as her ear-ornaments.

L. 25. **एकमातपत्रमङ्को यस्याः सा तामेकातपत्राङ्काम्** *i. e.*, marked by one umbrella, *i. e.*, governed by one supreme power. The umbrella is an emblem of sovereignty.
